

PERIODICAL
The Inland

Printer

June 1948

paper is part of the picture

STRATHMORE'S

new Double Deckle



This paper gives you new and timely scope for creating original, striking printed pieces. In addition to Color, Surface and Texture, the new DOUBLE DECKLE offers a unique combination of novel features . . .

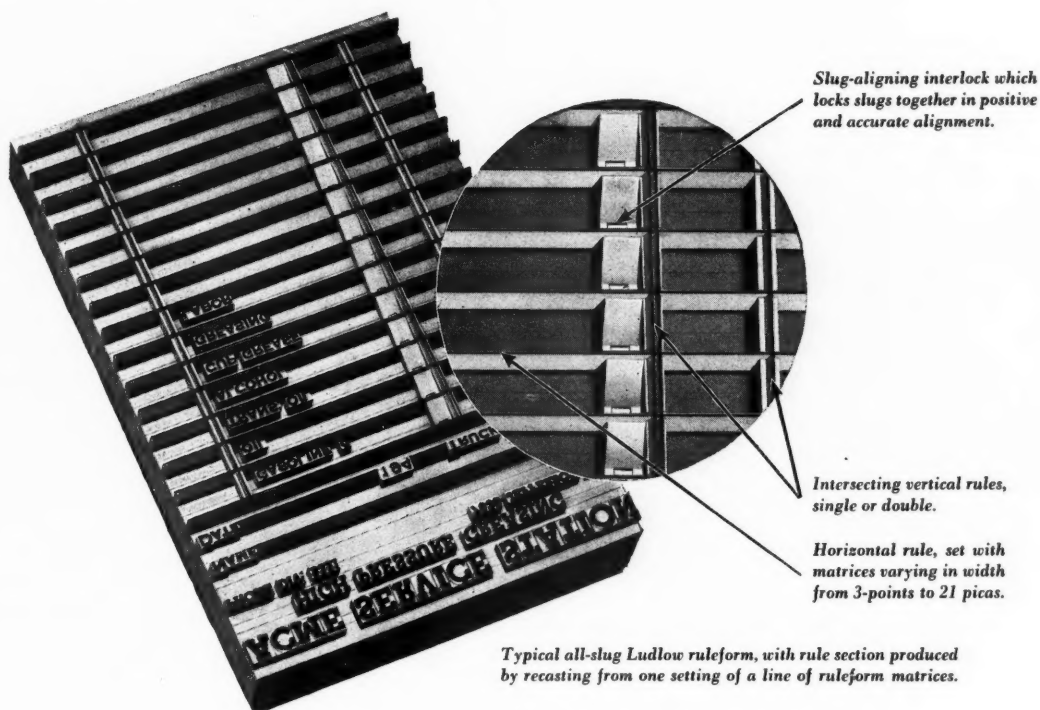
**DUPLEX COLOR CONSTRUCTION
CONTRASTING DOUBLE DECKLE
COORDINATED COLOR SHADES**

With no printing at all, the Duplex feature provides two-color effects. With the simplest folds or none, the Duplex and Double Deckle suggest endless variety of layout. The paper is highly printable. Lightweight and heavyweight are available in a range of smartly harmonized color shades. Write for sample book—you have to see this paper to appreciate it.



STRATHMORE *expressive papers*

Strathmore Paper Company, West Springfield, Massachusetts



Typical all-slug Ludlow ruleform, with rule section produced by recasting from one setting of a line of ruleform matrices.

Ludlow-set Ruleforms...

The use of Ludlow makes possible efficient and economical composition of ruleforms of high quality. The problems of cutting, fitting, joining and aligning rules and of inserting typelines are solved simply and effectively.

The printer setting ruleforms on the Ludlow has an assortment of horizontal-rule matrices of different widths, intersecting vertical-rule matrices for various cross-rule spacings, and slug-aligning matrices for casting on the slugs "interlocks" which hold vertical-rule sections in positive alignment. With these he can produce almost any kind of ruleform composition.

Box heads and typelines are cast in their proper location on full-length slugs, which fit under the overhanging portion of ruleface slugs without interfering with fitting or alignment.

From a single setting of Ludlow ruleform matrices, the printer can repeat-cast as many slugs as there are lines in the form, thereby reducing composition time. Ludlow ruleforms set 2, 4 or 8-up or more help to lower press running time and to speed up production, enabling exacting delivery requirements to be met.

Ludlow ruleforms can be produced with minimum effort, and make up as a solid unit, with perfection of alignment and rule-joining that makes for clear, sharp printing quality. Write for complete information.

LUDLOW TYPOGRAPH COMPANY 2032 Clybourn Avenue, Chicago 14, Illinois

**WESTON ANNOUNCES
TWO BIG NEW PAPER VALUES
TO FILL THE GREAT AND
GROWING DEMAND FOR
25% COTTON FIBRE CONTENT
MACHINE ACCOUNTING AND INDEX PAPERS**

Weston's
**TYPACOUNT
POSTING**

25% COTTON FIBRE CONTENT

A tough, tear-resisting dog-ear proof, machine bookkeeping paper with lots of backbone and a special finish for fast handling, sorting, filing and crisp, smear-proof typing. Made in Buff, White, Blue, Pink, Green-White; subs. 28 and 32.

Weston's
**TYPACOUNT
INDEX**

25% COTTON FIBRE CONTENT

All the qualities of a fine ledger paper plus the weight, snap and extra strength to stand long, hard service in card record and index systems. Made in easy-to-identify colors: White, Ecrú-Buff, Blue and Salmon in 180M, 220M and 280M (basis 25½ x 30½).

BYRON WESTON COMPANY, DALTON, MASSACHUSETTS

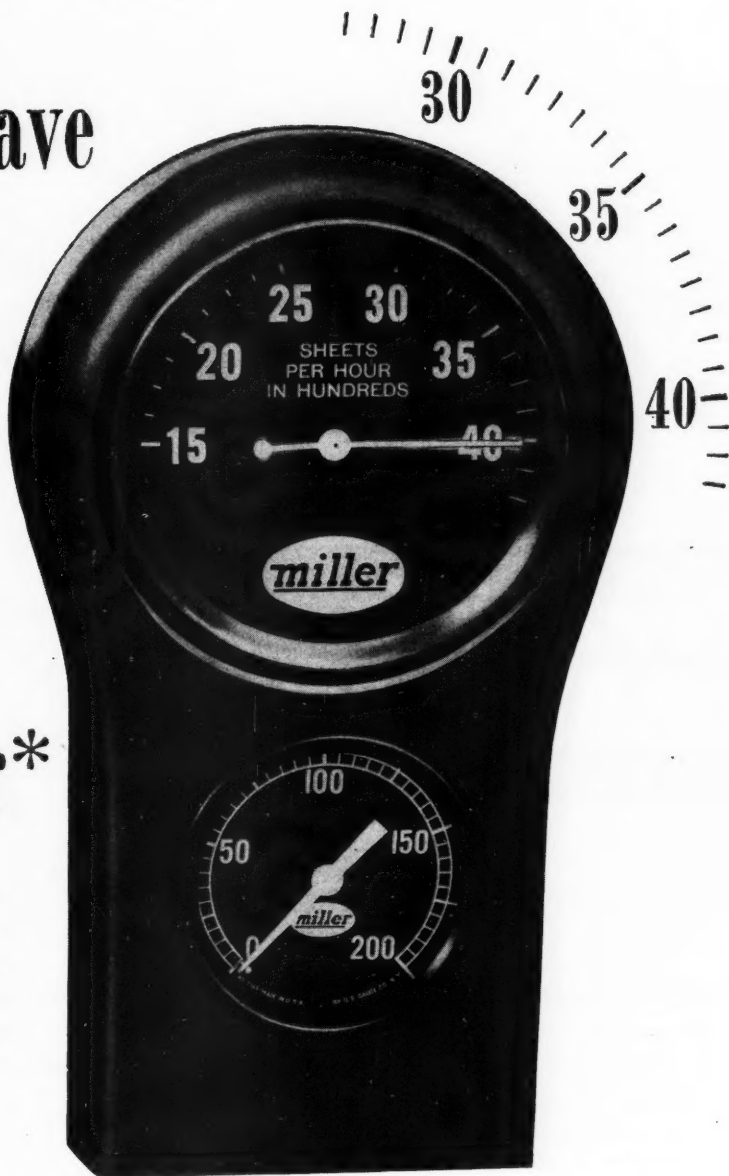
Makers of Papers For Business Records

**ASK YOUR WESTON MERCHANT
FOR SAMPLES AND INFORMATION**

We like Miller Presses because:

they have
up to
33%
greater
earning power*

Properly printed sheets of high quality at higher operating speeds have always been possible with Miller presses. The simplicity of operation and adjustment make Miller presses quick on the getaway, which all adds up to greater earnings.



HERE ARE PLANT EXECUTIVES FROM DIFFERENT SECTIONS OF THE UNITED STATES, WHO AGREE WITH THIS STATEMENT.

E. L. Borak, Johnson Printing & Advertising Co., Dallas
Frank Doolin, Rust Craft, Boston
H. M. Fritz, Wm. G. Johnston Co., Pittsburgh
Donald C. Hagar, Rapid Service Press, Inc., Boston
A. R. Hamerslag, Pace Press, Inc., New York
Herman Knochenhauer, Baker, Jones, Hausauer, Inc., Buffalo
Hugh A. Miller, Indiana Printing Co., Crawfordsville
Ralph Mort, Metropolitan Printing Co., Portland
Wm. M. Passano, Waverly Press, Inc., Baltimore
Mendel Segal, Stein Printing Co., Atlanta

MAY OUR REPRESENTATIVE FURNISH YOU WITH NAMES OF MEN IN YOUR DISTRICT WHO ALSO AGREE WITH THIS STATEMENT?



**MILLER
PRINTING
MACHINERY
CO.
PITTSBURGH,
PENNA.**

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



Sure it's GRAVURE

SURE IT'S WAXED PAPER. And Champlain Rotogravure Presses produce equally striking results on many other functional wrapper stocks, too! Gossamer-thin cellophane or tissues, carton stocks, glassines or foils—pick the one that's best for your product's appearance and protection and Champlain Rotogravure Presses do the rest with push-button ease.

SURE IT'S COLORFUL. Birds Eye wrappers show the product in mouth-watering full color—still they're printed *fast* by Champlain Rotogravure. The exclusive fully enclosed Speedry ink fountain permits Champlain Presses to use instant-drying inks and lacquers and to deliver rewound or sheeted ready for immediate fabrication. Standard Champlain embossers, perforators, scorers, punches, glue applicators—built to the same precision standards as the press itself—can be built *in line* for specialized long run production.

SURE REGISTER'S SUPERB. Champlain's 360° running register control—push button operated—corrects color register *instantly*. The micro-fine screen of rotogravure—and Champlain's method of ink

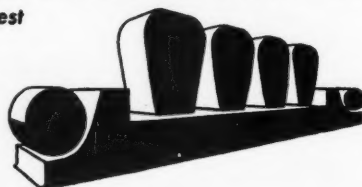
consistency control—retain delicate tonal gradations of original copy with utmost fidelity.

YES—GRAVURE COSTS LESS. Rotogravure—long known as the quality process—actually costs less. Champlain Presses are precision-built—yet priced to compete with equipment they far excel in versatility and speed. Send samples of your present labels, wrappers or inserts for a specific analysis of what Champlain Rotogravure can do for you.—Champlain Company, Inc., 88 Llewellyn Ave., Bloomfield, N. J.

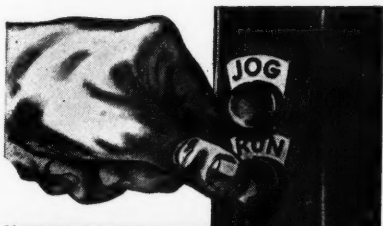
Chicago Office—7 S. Dearborn St., Chicago, Ill.

CHAMPLAIN
ROTOGRAVURE PRESSES
rotogravure at its best

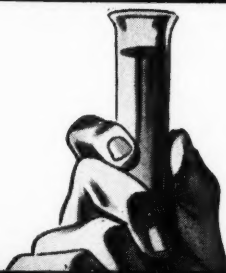
Speedry



On rotogravure presses up to 36" width, the patented Weiss-Speedry ink fountain is an exclusive Champlain feature.



*Getting started
in offset?*



*Litho-Chemicals from the
laboratories of
HARRIS-SEYBOLD will save
you time and money*



*There's a dealer near you
who is anxious to give
you a helping hand . . .*

AKRON, Metzger Supply	JE 4136
ATLANTA, Harris-Seybold	JA 1783
BALTIMORE, Sinclair & Valentine	MU 6946
BOSTON, Roberts & Porter	HAN 8654
CHICAGO, Roberts & Porter	WAB 6935
CINCINNATI, McKinley Litho	CH 6323
DENVER, A. E. Heinson	TA 8251
DALLAS, Harris-Seybold	C 8305
DETROIT, Roberts & Porter	TE 27900
LOS ANGELES, California Ink	PR 3033
MONTREAL, W. E. Booth	BE 2328
NEW YORK CITY, Roberts & Porter	CA 61646
PORTLAND, California Ink	AT 6371
SAN FRANCISCO, California Ink	EX 4688
SALT LAKE CITY, California Ink	5-1952
SEATTLE, California Ink	MA 3215
TORONTO, W. E. Booth	EL 3285
VANCOUVER, Dominion Printing Ink & Color Co., Ltd.	MA 1025
WASHINGTON, D. C., Phototechnical Lab.	TR 8345



The Inland Printer

Leading Business and Technical Journal in the Printing and Allied Industries

VOL. 121 • JUNE, 1948 • NUMBER 3

Leading Articles for You This Month

	PAGE
Should the Employer be on the Payroll? By A. C. Kiechlin	41
New Hand Composition System Meets Today's Drastically Changed Requirements By Robert H. Roy	43
IP Letter Contest Winners	54
Contest Promotes Better Relations with Employees	50
American Type Designers Exhibit Turns Up Some Not-So-Widely-Known Styles	51
Infra-red Rays Useful for Drying Ink By Eugene St. John	53
Papermaking Company Celebrates Centennial	47
Head of Joint Committee is Watchdog of GPO for Congress	70

—all that plus these regular features

Month's News	72	Salesman's Corner	68
Pressroom	59	Specimen Review	63

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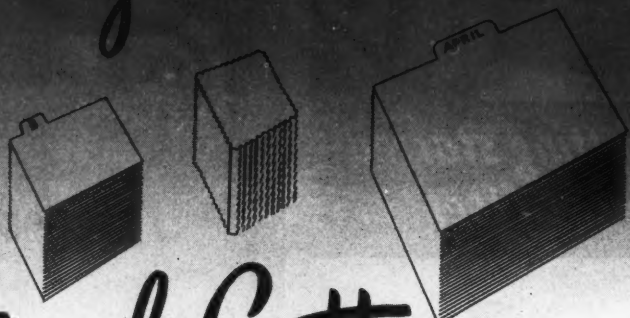
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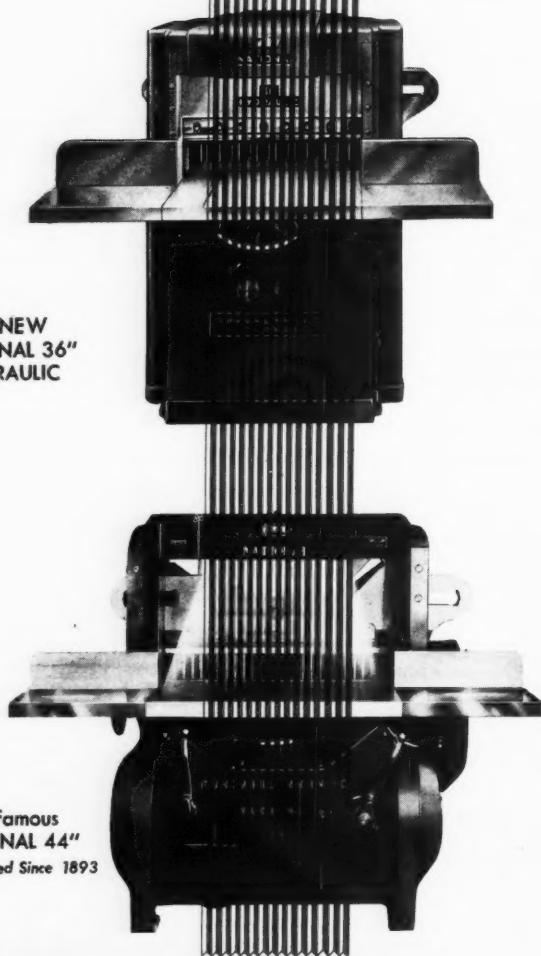


... Exclusively **NATIONAL**



Vertical Cutting...

The NEW
NATIONAL 36"
HYDRAULIC



The Famous
NATIONAL 44"
Manufactured Since 1893

Exclusive with National Cutters, — both the famous National 44" and the *new* National 36" Hydraulic — is the flexibility of operation which *both* vertical and shear cutting gives.

Standard production models are so designed, that either shear or vertical cutting may be utilized at will — and the changeover from either to the other is a simple 15 minute operation.

Vertical cutting broadens the range of cutting operation and makes possible — with special knives — such operations as cloth pinking, index tabbing, and the cutting of special shapes in leather, flooring, asbestos, cellophane, and paper napkins, with a remarkable saving in production cost as compared with the older methods of die cutting.

Write today for the name of your nearest
National Distributor.

NATIONAL *Cutter Division*

of the FRANK M. WILKINS CO., Worcester, Massachusetts

DIES FOR EVERY PURPOSE

**SHIPPED SAME DAY
AS ORDER RECEIVED**

Have you
ever thought
of the many
new types
of jobs
you can handle
with
Accurate
Steel Rule
Cutting Dies?

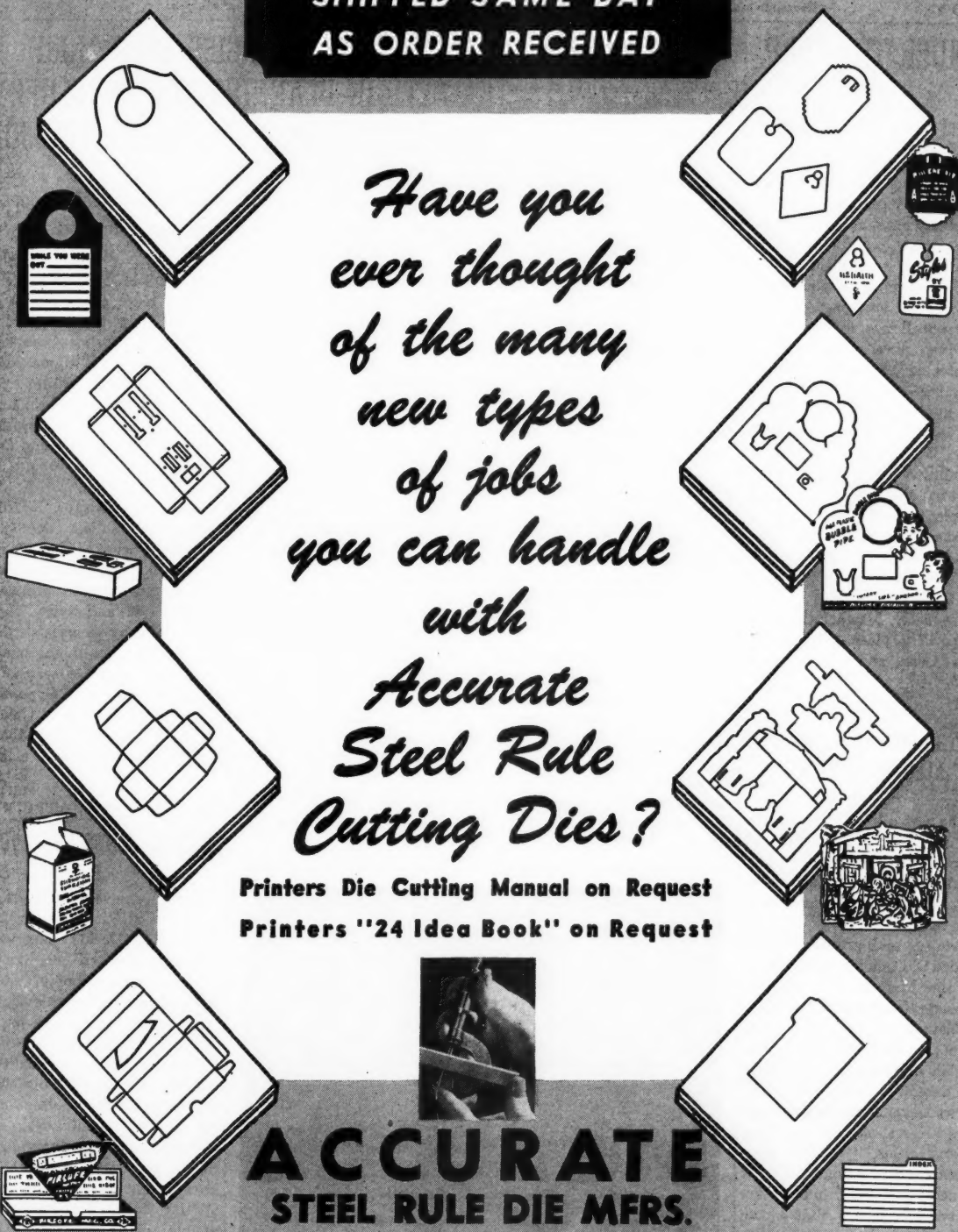
Printers Die Cutting Manual on Request

Printers '24 Idea Book' on Request

ACCURATE

STEEL RULE DIE MFRS.

24-28 W. 21st St. • New York 10, N. Y.



BUY ENVELOPES
MADE BY OLD COLONY
FROM YOUR
PAPER MERCHANT

Old Colony Newspaper

A ROUNDUP
OF ENVELOPE NEWS AND
INFORMATION OF VALUE
TO PRINTERS

NUMBER
TEN

PUBLISHED BY OLD COLONY ENVELOPE COMPANY, WESTFIELD, MASS.
Envelope Makers for Brown Company, Eastern, Hurlbut, Mead, Rising, Strathmore, Valley and Warren

JUNE
1948

UNDER THE FLAP

By S. GUY ASHLEY
Vice President and Sales Manager

Greetings! Some time during these glorious summer months I hope we may greet many of you personally right here in our own home town.

So please accept this as an invitation—when on your vacation you are enjoying our New England climate in our mountains, on our seashore (where the Lobster makes its home), or by our lakes—to take time out to visit us here in Westfield.

A very sincere welcome awaits you. We'd like to take you behind the scenes a bit—show you what goes on "backstage" at our plant. And it will be a real pleasure to have an opportunity to talk over problems and suggestions of mutual interest and benefit.

Westfield, Massachusetts, is a nice little place to visit anyway. Come and see us, won't you?

THE POSTAL MANUAL ALSO RINGS TWICE

The new edition of the "Manual of Postal Information," offered *Newspage* readers last February, has—like the famous postman—evidently rung more than one bell.

Printers and printing buyers flooded Old Colony with requests for the Manual and virtually exhausted our supply.

Then, to our surprise, a number of postmasters and post office officials heard about the Manual and asked for copies too. Luckily, we had enough to send along. Typical reaction from these experts reads, "...the most informative and compact book on necessary postal information I have ever seen." Praise from Caesar ...!

Old Colony is delighted that the Postal Manual has met with such a wide-spread welcome.

Our "All-Out" Vacation

With the exception of some maintenance, office and shipping personnel, the Old Colony plant will be on vacation the week of July 19th. This means that shipments from stock only will be made July 19 through 24. Those of us entitled to two weeks' vacation will take the second week either before or after the "all-out" vacation period—of course, shipments will be made as usual during the before-and-after weeks.

HOW ENVELOPE BLANKS GO THROUGH ROTARIES

Tenth in a Behind-the-Scenes Series
On Making Quality Envelopes

The speedy, flexible, accurate operation of rotary envelope machines was partly described in the previous article of this series. The application and drying of the seal gum takes most of the time spent in turning an envelope blank into an envelope. Once the blank leaves the dryer chain, the remaining steps take place at lightning speed.

Other chains and a series of whirling rubber-coated rollers carry the blank under a revolving disk whose scoring rules prepare for the top, bottom and side flap folds—then on into brass side folders shaped like plow-

ADVERTISING AGENCIES NEED MORE HELP IN PLANNING THE ENVELOPE AT THE TIME THEY PLAN THE JOB

Additional Copies of Old Colony Die Manual Available for
Distribution to Advertising Agencies in Your Area

WESTFIELD, MASS.: An important aspect of the problem that printers and lithographers face in giving superior service to advertising agency customers was highlighted in a recent report to

Old Colony Envelope Company on marketing conditions. For example, a leading printer said, "If envelope houses could help advertising agencies in particular to plan envelopes first, and then plan enclosures, it would be extremely valuable."

Subsequent reports from agency production managers show that part of the trouble lies in a lack of on-the-spot guidance to help them select standard envelope sizes and styles.

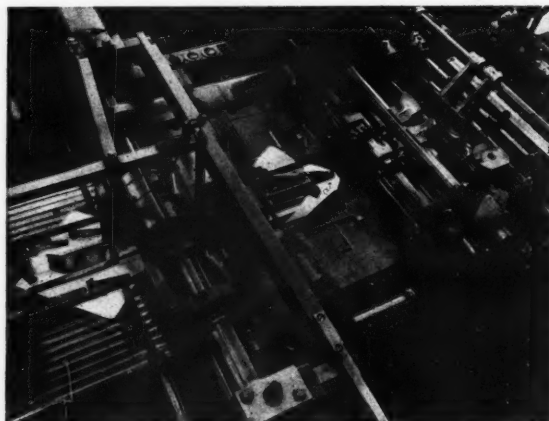
Old Colony suggests that *Newspage* readers might render added and valuable service to advertising customers by passing along copies of the Old Colony Envelope Die Manual to them. No charge—just drop us a line.

Old Colony suggests that *Newspage* readers might render added and valuable service to advertising customers by passing along copies of the Old Colony Envelope Die Manual to them. No charge—just drop us a line.

THE NEW DOUBLE DECKLE — WITH MATCHING ENVELOPES

There has never been anything quite like Strathmore's new line of Double Deckle paper for envelopes to match—nor like the unique combination of novel features offered by this highly printable and expressive paper.

Duplex color construction, contrasting double deckle that appears on the envelope flap, coordinated color shades, versatile layout possibilities, and envelopes that match the lightweight and harmonize with the heavyweight suggest only part of the story. So check—and double deckle check! Your Strathmore merchant has the whole story—and samples for the asking!



Close-up of the scoring, folding, and side-flap gumming mechanisms of a wide range rotary machine at Old Colony.



The Indian with the Air Conditioned Wigwam

● Old Chief Logan, who works full time as our Chillicothe trade mark, is pretty proud of his air-conditioned workroom.

It's not because changes in weather bother him personally. It's because air-conditioning helps make the paper he represents just about perfect for truly fine printing.

Closely controlled temperature and humidity in Chillicothe's processing rooms puts the "just right" moisture content in Chillicothe Offset. Most pressmen say they run it without hanging, yet never worry about shrink, stretch, curl or lint.

Cross-breeding enamel and offset advantages gave birth to the truly aristocratic stock of Chillicothe Offset.

Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as

LOGAN AND ADENA OFFSET AND BOOK

CHAMOIS TEXT • CHILLTINTS

GREETING CARD PAPETERIES

—ask us about them

"Chillicothe Papers"  make the best impression"

THE CHILICOTHE PAPER CO.

CHILICOTHE, OHIO

Please Mention THE INLAND PRINTER When Writing to Advertisers

→→ 2 all-purpose Hand Proof Presses

NOW... *get highly satisfactory proofs
with a minimum of investment*



**No. 325G Vandercook
Hand Proof Press**

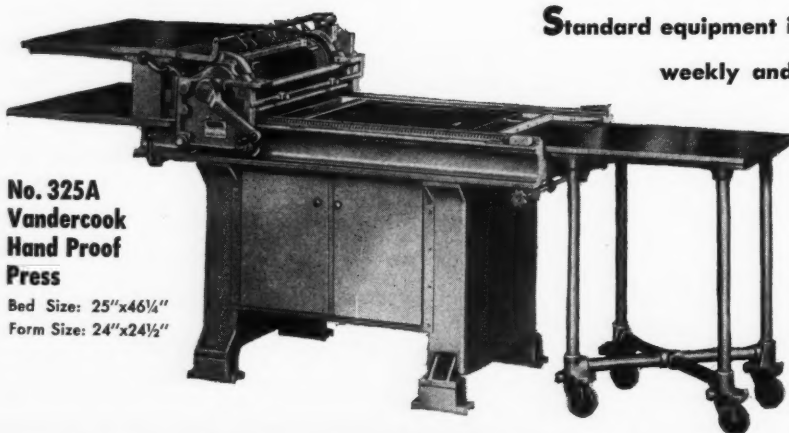
Bed Size: 25"x46 1/4"
Form Size: 24"x24 1/2"

Designed for

- proving job and small automatic press forms in chases
- registering color forms
- testing of plates and forms
- proofs of excellent quality up to full newspaper page size

Features common to both 325A and 325G

- Automatic Inking
- Heavy Bed and Full Ball Bearing Cylinder Construction
- Sturdy Constructed Grippers
- 3-inch Synthetic Rubber Form Rollers
- Adjustable Spring Sheet Holders



**No. 325A
Vandercook
Hand Proof
Press**

Bed Size: 25"x46 1/4"
Form Size: 24"x24 1/2"

**Standard equipment in many of the country's leading
weekly and daily newspapers who do not**

**require a power proof press.
Handles all sizes of sheets from
4 x 6 inches up to full page
proofs from newspaper pages
in type-high stereotype chases
without printing the chase.
Especially designed for work-
ing with make-up trucks.**

**The No. 0, 1, 2, 3, 14, 05, 325A and 325G Vander-
cook Proof Presses are sold exclusively in U.S.A. by**

American Type Founders Sales Corporation

Branches in Principal Cities

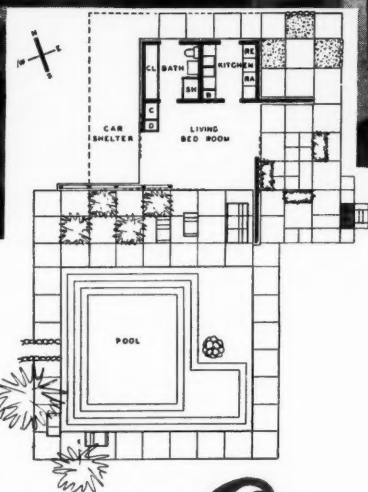


Fine Half-Tone Reproductions Require Fine Coated Paper

Photographs with many middle-tones, shadows and reflections present a difficult printing job. Of prime importance is the use of a *coated paper* whose surface can faithfully reproduce the tone gradations and details of fine screen half-tones.

The above photograph, illustrating an article about a one-room house, recently appeared in a national home service magazine for which substantial quantities of Consolidated Coated Papers are used.

"House & Garden" and "Better Homes & Gardens" are typical of the outstanding magazines of this class which regularly use Consolidated Coated.



Consolidated Coated Papers { **PRODUCTION GLOSS MODERN GLOSS**



By improved, "streamlined" manufacturing methods Consolidated produces *enamel-coated papers of superior printability* which can be sold at uncoated paper prices.

This combination of high quality and low price makes Consolidated Coated ideal for publishers who must have outstanding

printing but to whom paper costs are an important item. Consolidated Coated is also used regularly for the better printing of many of America's top advertisers.

Manufactured in weights down to 45 pounds, Consolidated Coated Papers meet almost any printing requirement.

CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES

WISCONSIN RAPIDS, WISCONSIN

Five Modern Mills

SALES OFFICES

121 SO. LA SALLE ST., CHICAGO 2



ADVERTISING DEPARTMENT STAGES ROYAL WELCOME FOR NEW PRINTED PIECE ON OXFORD HEAVY-WEIGHT ENAMEL PAPER

DON'T you feel like rolling out the plush carpet for a printed piece that even at first glance has "everything"? Printed pieces *do* earn special recognition—when they're printed on heavy weights of *any* of Oxford's enamel papers.

For example, your brochures, catalogs and other mailings gain in dignity—create an impression of quality and style that's sure to gain more sales. And that's a recognition that counts.

There are other special reasons why you'll want to specify the heavy weights of Polar Superfine, Mainefold, Maineflex and other Oxford enamel papers.

They have a smoother, more even surface that means clean, top-quality type reproduction. Black and white or four-color process half-tones "come clean" down to the last dot.

And you'll find the heavy weights

need less make-ready—saving you time and money. Next time, specify one of these papers—and watch the way your customer welcomes superlative printing.

Keeping your customers happy is easy

—when you take your paper problems to the Oxford Paper Merchant nearest you. He's at your service with the kind of practical assistance that always adds up to the finest printing results. You'll find him—waiting to help you—in any of 48 key cities coast to coast.



Included in Oxford's line of quality printing and label papers are: Polar Superfine Enamel, Maineflex Enamel Offset, Maineflex C1S Litho, Mainefold Enamel, White Seal Enamel, Engravatone Coated, Carfax English Finish, Super and Antique, Aquaset Offset and Duplex Label.

OXFORD PAPER COMPANY

230 PARK AVENUE, NEW YORK 17, N. Y.

MILLS at Rumford, Maine
and West Carrollton, Ohio

WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Ill.

DISTRIBUTORS
in 48 Key Cities



...the improved

MIEHLE

Vertical

the
**BASIC PRESS
FOR EVERY
PRINTER**

The Miehle Vertical is the *best* answer to every printer's basic every-day needs... proved by *thousands* of printers, over many years of comparison with other presses.

The improved Model V-50 Vertical will handle 94% of the "run of the hook" jobs—from post card size to 14" x 20" sheets—returning profit even on short runs. Easy accessibility cuts wash-up and change-over time to a minimum. New refinements in inking and register, automatic lubrication and additional safety devices assure less down time.

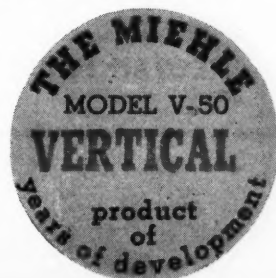
All in all, the improved Miehle Vertical is the basic press for every printer... the foundation for a profitable and stable business... today and tomorrow.



(ABOVE): Scene from the new Miehle sound movie, "Look to the Years Ahead", which discusses the importance of long range planning of equipment purchases and demonstrates the Miehle Vertical and "29" Letterpresses. Available for showings to Graphic Arts trade groups.

MIEHLE PRINTING PRESS & MFG. CO.

2011 Hastings Street (14th and Damen)
Chicago 8, Illinois





■ An outstanding name in the Neenah line, Tudor identifies a ledger made entirely of long cotton fibers. It is enduring, resistant to age, to handling, to heat, light and moisture. For permanent and important documentary and record work of every kind, including stock and bond certificates, insurance policies, deeds and tax records.



These famous names identify the papers manufactured by the Neenah Paper Company. The name *Neenah* appears in each watermark to identify the genuine for your protection.

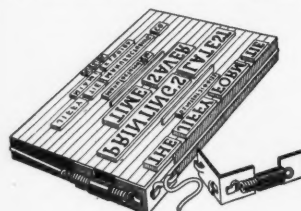
OLD COUNCIL TREE BOND	TUDOR LEDGER
SUCCESS BOND	STONEWALL LEDGER
CHIEFTAIN BOND	RESOLUTE LEDGER
NEENAH BOND	NEENAH LEDGER
NEENAH THIN PAPERS	NEENAH INDEX BRISTOL

NEENAH PAPER COMPANY • NEENAH, WIS.

JIFFY FORM TIE

Cuts Tie-up Time to One-Fifth! Saves \$150 per Man per Year!

FITS ANY SIZE FORM!



One New York printer bought 100 Jiffy Form Ties, used them 7 days—then wired for 600 more, Air Express. A typical reaction to the first trial of this new "10-second" form-tying method!

A truly revolutionary time-saving device that actually saves a minimum of \$150 per journeyman annually!

Put this new "competition-beater" to work in your shop. Place a \$34 "one man order" today. (100 Jiffy Form Ties, \$30; Speed Rack, \$4.)

Postpaid anywhere in U. S.

JIFFY TIE MFG. CO.

1419 N. W. 8th Terrace, Miami, Fla.

"DO-MORE"

Why
buy a
one-purpose
saw when
this

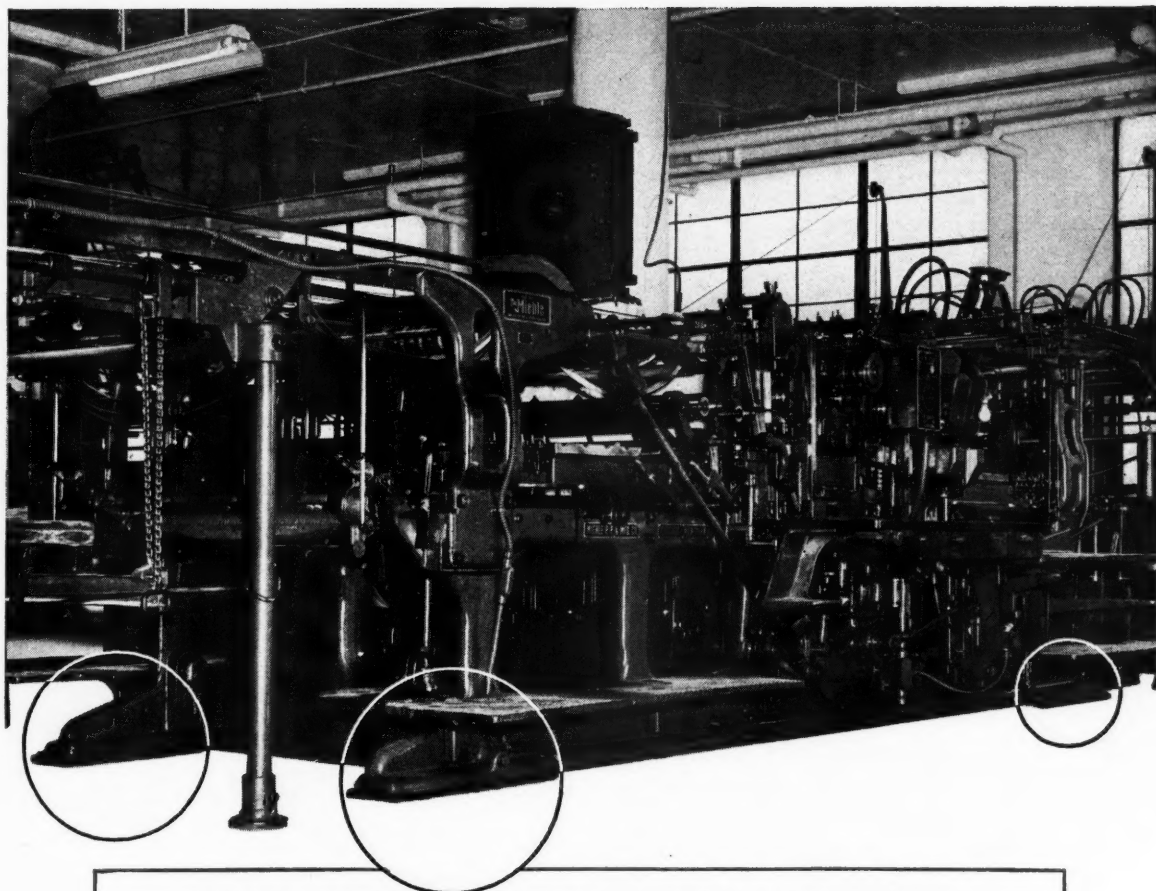
Machine
in
Routing
Position



All-purpose 10-in-one
Saw-Trim-Planer and Highspeed
Router is available for less.

SEND FOR "55" CATALOGUE

J. A. RICHARDS CO., KALAMAZOO, MICH.



RUMFORD cuts Vibration Damage Costs by Mounting All Presses on **UNISORB**

Rumford Press, like other important printing firms, has beat vibration hazard to the punch . . . by mounting all presses on UNISORB.

UNISORB absorbs from 60% to 85% of transmitted vibration and noise. To you, that's important. It means that this modern anchoring method can sharply reduce your present costs for press repairs and replacements. It means that floors will last longer — and that general building repairs and maintenance due to vibration can be cut.

Here's the *safe* anchoring method that is self-contained . . . requires no bolts, no lag screws, none of the old-fashioned, destructive floor drilling. A special cement binds the UNISORB pads to the machine feet and the floor with a *minimum* holding

strength of 1500 lbs. per square foot.

Easy to use, quick to install, long-lived and requiring no maintenance itself, UNISORB is the proven answer to your anchoring problem.

Write today for complete information.



LOOK FOR THE RED CENTER

AND UNISORB BRAND MARK

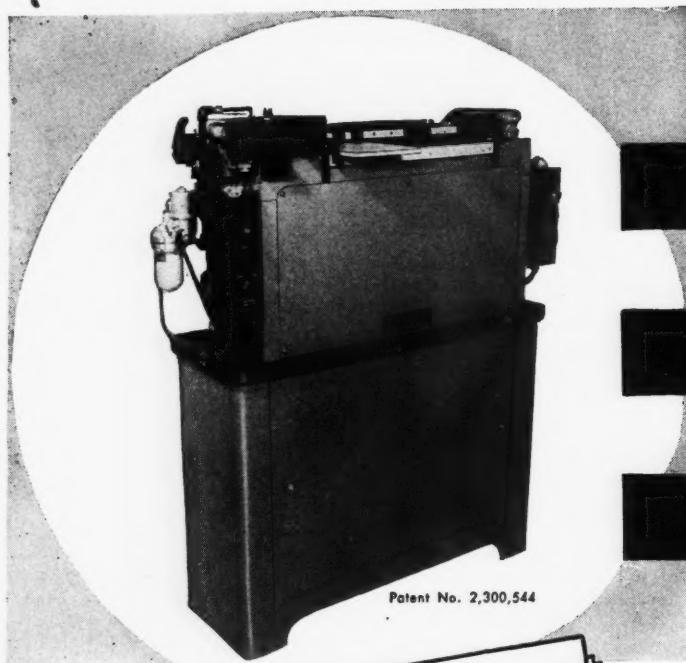
THE FELTERS COMPANY

210-PI SOUTH STREET, BOSTON 11, MASSACHUSETTS

Offices: New York, Philadelphia, Chicago, Detroit

Sales Representatives: San Francisco, St. Louis

Mills: Johnson City, New York; Millbury, Mass.; Jackson, Mich.



Another

FIRST for

SPIRAL

Announcing the

**"SB6" SPIRAL
BOOKBINDING MACHINE
MODEL B**

Binds books from 5/16 inch
to 1/2 inch thickness

**BINDS MORE
BOOKS for
LESS MONEY!**

Automatic Production

Slashes
**MECHANICAL
BINDING
COSTS**

**Check these Exclusive
Features:**

- **FULLY AUTOMATIC**
Coils Wire, Inserts, Trims and Turns in Ends.
- **UP to 1000 BOOKS per Hour**
with **ONE OPERATOR**
- **ELECTRICAL—ELECTRONIC CONTROLS**
- **REJECTS IMPERFECT BOOKS**
before binding.
- **REDUCES FATIGUE and ERROR**
- **QUICK, EASY SET-UP**
Practical for small runs.

LET US ARRANGE A CONVINCING DEMONSTRATION

Equipment Division **SPIRAL BINDING COMPANY, Inc.**

Manufacturers of Mechanical Bookbinding Machinery

406 WEST 31st STREET

NEW YORK 1, N. Y.



Box Score for Color: NO ERRORS

ONE GLANCE puts color in its place — speeds unit identification, quickens delivery, simplifies handling and filing. For efficient use of multiple forms, specify sheets of diverse colors, each clearly distinguished from the rest.

Far-sighted American business makes full use of the "color control"

offered by HOWARD BOND in *whitest* white and its color spectrum of 12 clear, distinctive colors. As a bonus, the easy handling qualities, the strength and the legibility of the message on this specialized business bond complete its wide appeal.

A full color-range of HOWARD

BOND samples is available through your printer or any of a nationwide list of distributors. See it, feel it, write on it, erase it. Then, for forms, letterheads or for any other business purpose — wherever good bond is good business — specify HOWARD BOND.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"THE NATION'S BUSINESS PAPER"



UNIFORMITY... Combine experience and skill with paper that reacts the same way every time and you're pretty certain to get good printing. That's what advertisers expect; good printing to boost sales appeal. Over the years, MAXWELL OFFSET continues to represent the ultimate in these uniform printing qualities. It's made that way. And over the years, too, printers and advertisers continue to specify MAXWELL OFFSET as a means of getting the most out of dollars for advertising. Quality—and its uniform fineness—has made MAXWELL OFFSET one of the country's most frequently specified printing papers.

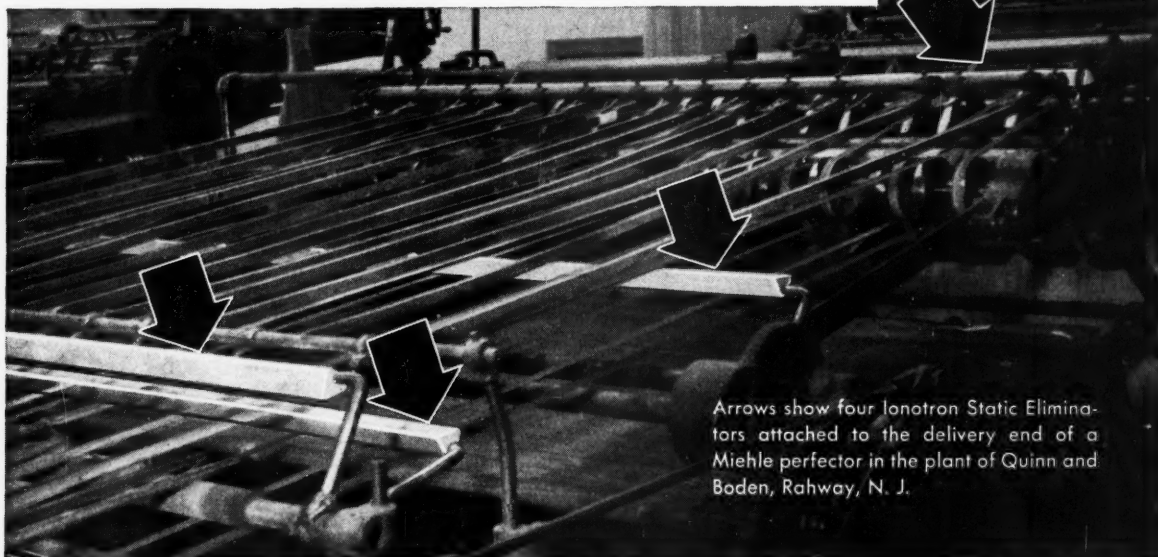
HOWARD PAPER MILLS, INC. • MAXWELL PAPER COMPANY DIVISION, FRANKLIN, OHIO



Maxwell Offset

For uniformity—in finish, in ink consumption, in whiteness or color conformity

Production stepped up 2 ways WITH IONOTRONS®



Arrows show four Ionotron Static Eliminators attached to the delivery end of a Miehle perfecter in the plant of Quinn and Boden, Rahway, N. J.

Printers are reporting that Ionotron Static Eliminators step up production in two separate operations. The first is in the printing itself. The Ionotron is such an efficient static eliminator that it can cope with the higher static charges that accompany increased press speeds. Therefore, it becomes practical to increase the number of impressions per hour.

The second is in folding. Press jogging is so even that the final hand jogging, prior to folding, can be eliminated. One book manufacturer reporting these two production advantages is Quinn and Boden of Rahway, New Jersey.

THE MODERN STATIC ELIMINATOR — Utilizing a unique application of a sound scientific principle, the Ionotron is totally different from old-fashioned static eliminators. The Ionotron bar contains a source of continuous radiation. This radiation ionizes the air

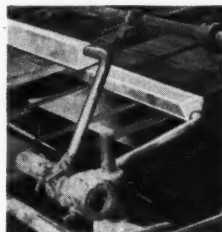
and makes it a good conductor of static. The static then bleeds off harmlessly over the ionized air to ground.

There are no electric power connections, so it is shockproof. There is no flame. There is no contact between the Ionotron and the printed sheet, so there is no chance of smearing heavy forms.

NO OPERATING EXPENSE — The Ionotron consumes neither electricity nor gas, so there is no operating expense. It is long-lasting, as the radiation source has a half-life of 1,600 years. The only maintenance needed is to keep the active surface wiped clean with a soft cloth.

FOR ADDITIONAL INFORMATION—For further details about the application of Ionotrons to the gravure, letterpress, or offset printing machinery you use or build, fill in the coupon and mail it. There's no obligation.

EASY TO INSTALL—Application of the Ionotron to printing machinery is rapid and easy, as it requires only simple brackets and bolts.



IONOTRON
Static
ELIMINATOR

Dept. O-7, U. S. Radium Corp., 535 Pearl Street, New York 7, N. Y.*

- ☐ Please send me your bulletin describing the Ionotron Static Eliminator.
☐ Attached are details of the static problem(s) I want to eliminate.

NAME _____

TITLE _____

COMPANY _____

CITY _____ ZONE _____ STATE _____

*Manufactured and distributed in Canada and the British Commonwealth by: Eldorado Mining & Refining (1944) Ltd., Ottawa, Ontario, Canada.

Please Mention THE INLAND PRINTER When Writing to Advertisers

THIS IS A SPECIMEN SHEET OF *Disciplined freedom is the Essence of it*

ARRIGHI'S RULES governing the use of the broad pen are as valid today as when he wrote them in 1522.

ADRIANUS CARBONARIUS

THIS IS A SPECIMEN OF EASTERN'S ATLANTIC ANTIQUE LAID

Eastern Corporation BANGOR, MAINE

Makers of ATLANTIC BOND and other Fine Business Papers

This Month's Specimen Sheet of EASTERN'S ATLANTIC ANTIQUE LAID Shows Specimens of Calligraphy

During the month of June, Eastern Corporation is distributing to printers and buyers of printing a specimen sheet of *Eastern's Atlantic Antique Laid* which shows specimens of Calligraphy. Designed and handlettered by Raymond F. DaBoll, eminent calligrapher of Chicago, Illinois, this sheet is a masterpiece of fine craftsmanship... surely another "collector's item" in Eastern's specimen sheet series.

As calligraphers and printers select tools for their arts, they specify Eastern's Atlantic Antique Laid for their paper. Crisp and crackling, Eastern's

Atlantic Antique Laid is a genuinely watermarked paper with the look and feel of exceptional quality. Uniform in every respect, it is ideal for special jobs and for outstanding letterheads, envelopes, leaflets, brochures, and folders. It is an impressive paper worthy of the finest printing.

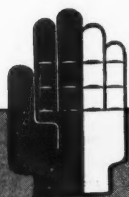
If you, as one who specifies paper or printing, are interested in this specimen sheet of Eastern's Atlantic Antique Laid, a request on your letterhead will receive prompt attention from one of our Paper Merchants or our Advertising Department.



EASTERN CORPORATION

BANGOR, MAINE

Makers of Atlantic Bond and other Fine Business Papers



before you buy a cutter...

get your copy of the brochure describing
LAWSON 46" & 52" HYDRAULIC CLAMP CUTTERS



• facts • figures • features
show why **LAWSON** cutters rate best

Write for your copy of the brochure which "tells all" about the only 46" and 52" **HYDRAULIC CLAMP CUTTERS** available, a **LAWSON** exclusive. After you have looked the brochure over, you'll see why **LAWSON** is your choice from the viewpoint of

- **SAFETY**
- **ACCURACY**
- **PRODUCTION**
- **DEPENDABILITY**



COMPLETELY HYDRAULIC CLAMP MECHANISM

assures correct pressures for varied stocks by simple adjustment of conveniently located valve. Dial indicator on face of cutter shows amount of pressure. In contrast with obsolete friction devices for clamping, **LAWSON** hydraulic mechanism gives you a uniform cushioned pressure which does not jar the lift or throw the stock out of line.



EXCLUSIVE DISTRIBUTORS

HARRY W. BRINTNALL CO., INC...... Los Angeles, San Francisco, Seattle
A. E. HEINSOHN PRINTING MACHINERY..... Denver, Colo.
TURNER PRINTING MACHINERY, INC...... Cleveland, Chicago, Detroit
SOUTHEASTERN PRINTERS SUPPLY CO...... Atlanta, Ga.
SOUTHWESTERN PRINTERS SUPPLY, INC...... Dallas, Texas
SEARS LIMITED..... Toronto, Montreal, Winnipeg, Vancouver

MAIN OFFICE AND SHOWROOM: 426f WEST 33rd ST., NEW YORK 1, N. Y.

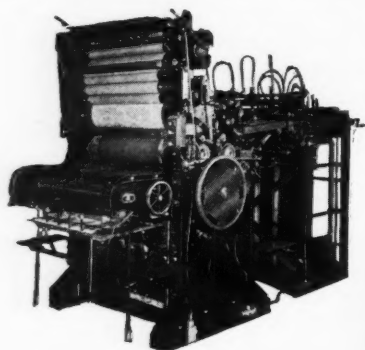
PIONEERS IN PAPER CUTTING MACHINERY SINCE 1898

When Writing These Advertisers, Please Mention **THE INLAND PRINTER**

SUCCESS STORY **EBCO**

**...with more
to come!**

The Willard Offset Press originated in Gegenheimer's machine shop in Brooklyn in 1934. The first press was completed in 1935. Prior to the war, four presses were built and installed in commercial shops. After operating steadily for as long



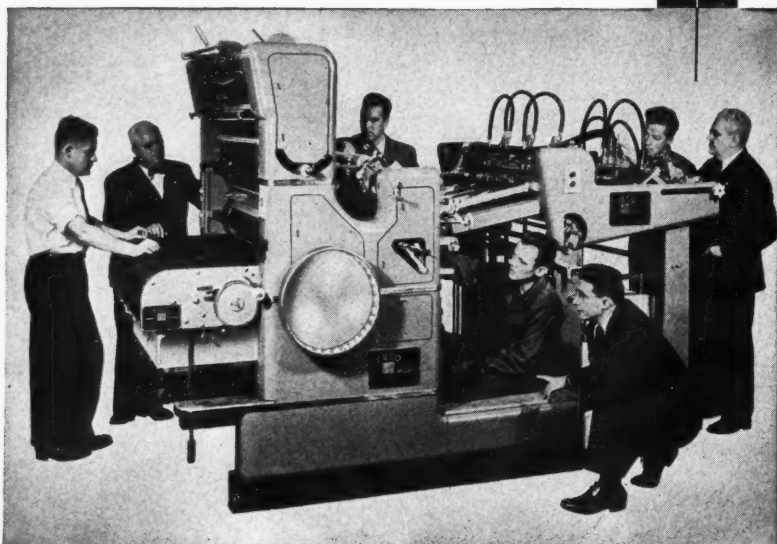
as thirteen years, the first Willard presses still continue to produce profitably for their owners.

E.B.CO Takes The Helm

During World War II the 50-year-old Electric Boat Company purchased the Willard Press. E.B.CO redesigned and streamlined it under Gegenheimer's careful tutelage, and a complete, effective Sales and Service organization was built up.

"REGISTERS WITH LITHOGRAPHERS"

Today E.B.CO Offset Presses are operating in principal cities throughout the world. Lithographers everywhere are attesting to the finer quality and higher production of the Press. Wherever it has been



installed, the E.B.CO "Registers With Lithographers".



TO BE CONTINUED...

This is only the beginning of this success story. Electric Boat Com-

EBCO

pany is forging ahead beyond the goals already attained...continuing to be an important supplier of high quality, high production printing machinery.

Write for FREE BOOK



For a complete description of the E.B.CO Offset Press, attach the corner of this ad to your letterhead and mail to one of the addresses below. A copy of the booklet entitled, "Why the Lithographer Must Consider the E.B.CO Willard" will be mailed to you.

PRINTING MACHINERY DIVISION ELECTRIC BOAT COMPANY

445 PARK AVENUE, NEW YORK 22, NEW YORK
CHICAGO OFFICE, 400 W. MADISON ST., CHICAGO 6, ILL.

In 1948...How much profit Will you LOSE... If you DON'T USE IT?

How many customers...

will you lose . . . if you can't give them miracle-service . . . deliver it, as soon as it's printed (for it takes "no time" for the lightning Baum to fold it, or fold, paste and trim

it)? Others CAN today give FASTER deliveries . . . thanks to their Many-purpose-many-profit-Automatic Baum.

What will it cost to OWN it?

and corral the maximum profit . . . including extra "velvet" profits of two or three operations at once . . . and give your customers, unsurpassed fast deliveries . . . and even

give them better prices while making more than ever net profit . . . breaking down sales resistance thereby?

It will cost—only a small part of your increased profits... may we suggest you install it on the payment-out-of-greater-earnings plan?

Could you dream up a better answer to the Printer's Prayer than...

An Automatic, All-Buckle, Folder-Scorer-Cutter-Paster-Perforator that insures perfection in accuracy, versatility in folding every used style of fold and at tomorrow's PRODUCTION RATE (speed greater than the

speed "ceiling" paper can travel) . . . folding the thinnest paper or the thickest, any texture or any condition of stock . . . perfect accuracy . . . spoilage nil.

**Could you dream up any better buy - - - than Pre-War Prices?
Could you dream up any better deliveries than 30 to 60 days?**

We feel we have presented the proposition very poorly—you can't understand or realize HOW MUCH it IS costing you to do without it . . . or you would have wired your order for a 14x20 or 17½x22½ or 22x28 or 25x38 Baum Gold-Mine. Why not do it NOW??? Over 2,000 competitors HAVE since V-E Day.

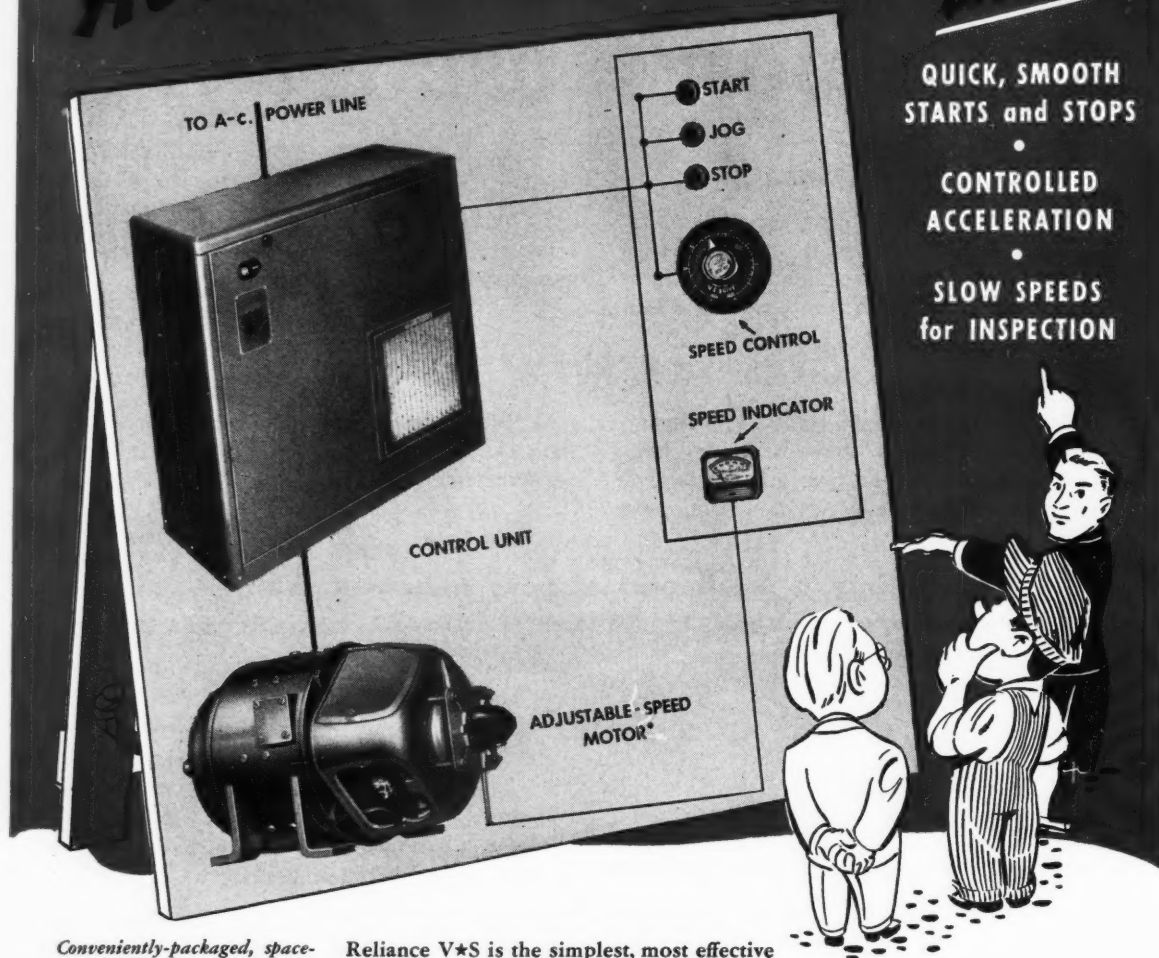
Russell Ernest Baum

INC.

615 CHESTNUT STREET • PHILADELPHIA 6, PA.

ADJUSTABLE SPEEDS

from A-c. Circuits *and...*



QUICK, SMOOTH
STARTS and STOPS

CONTROLLED
ACCELERATION

SLOW SPEEDS
for INSPECTION

Conveniently-packaged, space-saving V*S Drives are available from 1 to 200 hp.

*Two or more motors may be operated simultaneously from a single Control Unit.



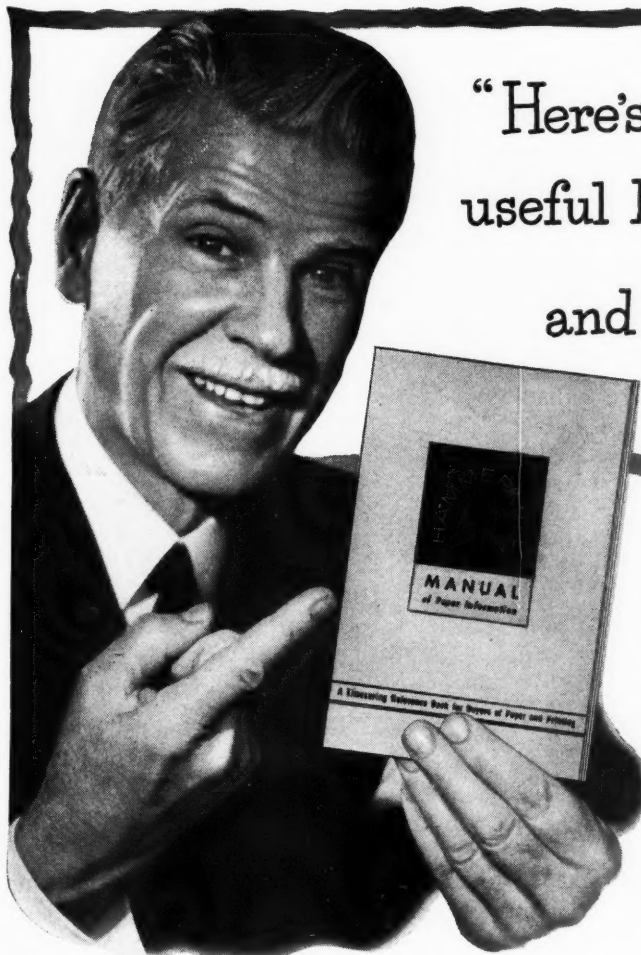
Reliance V*S is the simplest, most effective and most economical means yet known to industry of providing *Adjustable-speeds from A-c. Circuits*. And it's *All-electric!* V*S offers many operating features, including an infinite range of stepless speed changes—slow speeds for make-ready and inspection—controlled acceleration and deceleration—maintenance of proper tension for roll-fed materials. All V*S functions can be controlled automatically or manually, at the machine or from remote stations. For unlimited flexibility of machine operation—with savings that quickly pay for the installation—investigate V*S today. Write for new Bulletin 311.

RELIANCE ELECTRIC & ENGINEERING CO.
1101 Ivanhoe Road • Cleveland 10, Ohio

Appleton, Wis. • Birmingham • Boston • Buffalo • Chicago • Cincinnati • Dallas • Denver • Detroit • Gary • Grand Rapids
Greenville, S. C. • Houston • Kansas City • Knoxville • Little Rock • Los Angeles • Milwaukee • Minneapolis • New Orleans
New York • Omaha • Philadelphia • Pittsburgh • Portland, Ore. • Roanoke, Va. • Rockford • St. Louis • San Francisco • Seattle
Syracuse • Tampa • Tulsa • Washington, D. C. • Mexico City, Mexico • Montreal, Canada • Sao Paulo, Brazil

RELIANCE^{AC} DC MOTORS

"Motor-Drive is More Than Power"



"Here's one of the most
useful books in my shop...
and it's **FREE!**"

IT'S UP-TO-DATE . . .

IT'S COMPLETE!

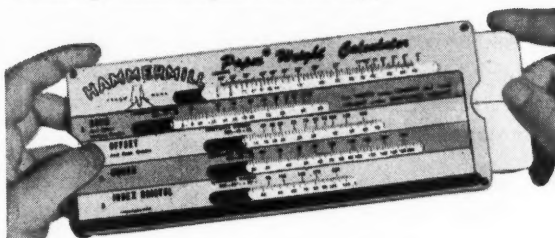
It's the new (Fifth Ed.) **HAMMERMILL MANUAL
OF PAPER INFORMATION.** Lists all Hammer-
mill papers made today—Grades, colors,
weights, finishes, sizes—Conveniently indexed

Like thousands of printers, you will want to keep this Fifth Edition of the **HAMMERMILL MANUAL OF PAPER INFORMATION** on your desk for ready reference. For nearly every job or estimate, you will find it a useful, handy and compact guide.

It gives at a glance essential information about the hundreds of items made by Hammermill today. It will save your time and help you order sizes that cut economically, in quantities that handle and ship conveniently. Send coupon for free copy.

ALSO THIS HANDY TOOL *FREE*

With your copy of the Manual, we'll include the Hammermill Paper Weight Calculator. Makes your estimating easier. Gives direct ream weight readings. Convenient to work with (9" x 3 5/8"). Durable.



*Send this
coupon now*

**HAMMERMILL
BOND**

Hammermill Paper Company, 1601 East Lake Road, Erie, Pennsylvania
Please send me—**FREE**—the up-to-date edition of the **HAMMERMILL MANUAL OF PAPER INFORMATION** and the **HAMMERMILL PAPER WEIGHT CALCULATOR**.

Name _____ Position _____
(Please attach to, or write on, your business letterhead)

IP-JUN



.. tailored to Your needs

In printing machinery, equipment and supplies the selection available to you through Western Newspaper Union and Associated Companies is unsurpassed. Included are the products of more than one hundred manufacturers each having an established reputation as a leader in its field.

From such complete selection each one of our 46 local branches provides machinery, equipment and supplies best adapted to the printing being done in its own territory . . . products best suited to its own customers' requirements.

Complete selection is only one advantage you enjoy when you plan your purchases with

the aid of our representative. Another is the helpful counsel he brings to you from other members of the national WNU organization, many of whom have had long experience in solving problems similar to your own.

Each of our 46 branches is, in principle and practice, a **local** institution. Yet each draws freely and at will upon our combined resources to provide a machinery, equipment and supply service exactly tailored to **your** needs.

For address of nearest branch, or information concerning any product for composing room, pressroom or bindery, write Printing Machinery Division, Western Newspaper Union, Omaha 1, Nebraska.

• For complete service in *Printing Machinery, Equipment and Supplies*



WESTERN NEWSPAPER UNION
AND ASSOCIATED COMPANIES

Printing Machinery Division

HARRY W. BRINTNALL CO., San Francisco, Los Angeles, Seattle

LANCE CO. PRINTERS' SUPPLIES, Dallas

E. C. PALMER & CO. LTD., New Orleans, Dallas, Houston, Miami, Tampa

3 questions

That deserve high-priority rating
among PAPER CUTTER BUYERS

how well
does it
Cut?

what will
upkeep
Cost?

how long
will it
Last?

TAKE SEYBOLD Heavy-Duty 40" Precision Paper Cutting Machines.

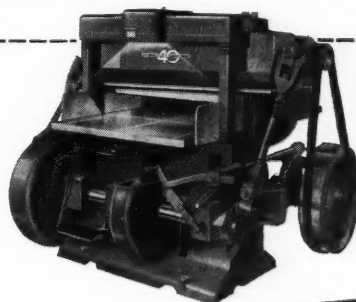
Seybold certainly has not overlooked any opportunity to make the operator's work easier, and safer. Of course a Seybold has a clutch, clamp pressure adjustment, illuminated table and gauges, etc. We consider all of them minor to the major job of "How well", "How much" and "How long". That is why we continue to stress the importance

of "Double-End-Pull, combined with Continuous Double-Shear knife action".

These are the *two all important reasons* why Seybold owners get cleaner, more accurate cutting . . . why chatter marks are eliminated . . . why there are no uncut sheets at the bottom of the pile . . . why knives stay sharp and last longer . . . why upkeep is reduced to a minimum . . . why years of usefulness are added to the life of the machine.

Now Available — Seybold Heavy-Duty 40" Precision Paper Cutters

In line with our policy of "first come, first served", Seybold offers a limited number of Heavy-Duty 40" Paper Cutters for early delivery—as soon as 4 to 6 weeks in many instances. These machines are now on display at all Seybold district offices. Send in the coupon for additional information. Better yet, stop in and see this machine in action today. Find out for yourself why "Double-End-Pull, combined with Continuous Double-Shear knife action" makes such a big difference in paper cutter performance.



HARRIS-SEYBOLD

General Offices, Cleveland 5, Ohio

HARRIS PRESSES • SEYBOLD CUTTERS
OTHER GRAPHIC ARTS EQUIPMENT

DISTRICT OFFICES: New York, Chicago, Cleveland, Atlanta, San Francisco, Toronto

Harris-Seybold Company
General Offices, Cleveland 5, Ohio

() Please send additional information

() Please have representative call on me on or about.....

Name.....

Title.....

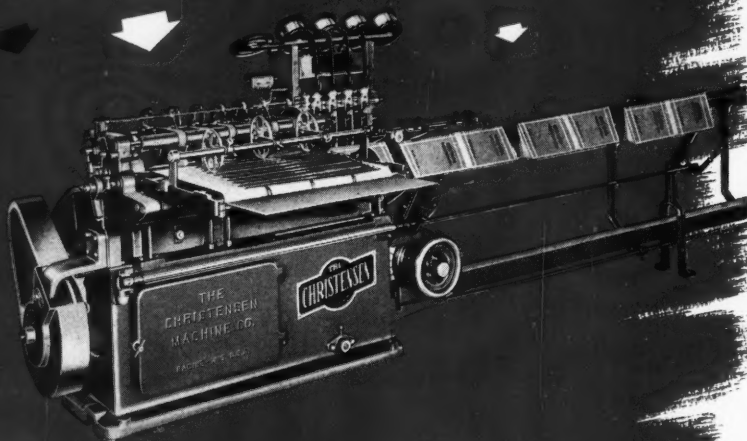
Company.....

Address.....

When Writing These Advertisers, Please Mention THE INLAND PRINTER

What has this Machine got...

that Separate Gathering and Stitching can never match?



The Christensen Gatherer & Stitcher tackles a giant job as cheerfully as a small one and whatever the length, sees it through with unvarying accuracy to the last booklet, pamphlet or magazine.

It replaces three or four single stitchers and delivers precision saddle wire and gang work as fast as operators can feed it.

Adjustment is so easy that the machine is quickly adapted from one job to the next—and is profitably used on small runs as well as large.

Gripper control assures fine uniformity in stitch-

ing... and the average operator can learn to run the Christensen Gatherer & Stitcher in a comparatively short time.

We'd like to send you interesting data showing how this great Christensen Machine may boost your bindery production, delivering better work—in much less time—and at far lower cost per thousand units.

May we send you information also on other Christensen and Dexter Equipment that serves in pressroom and bindery?

Christensen & Dexter Machines

All Dexter and Christensen Products are sold and serviced by

DEXTER FOLDER COMPANY

General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Washington, St. Louis

AGENTS: Dallas, Denver, San Francisco, Los Angeles, Seattle, Toronto, Montreal, Winnipeg . . . and in Foreign Countries

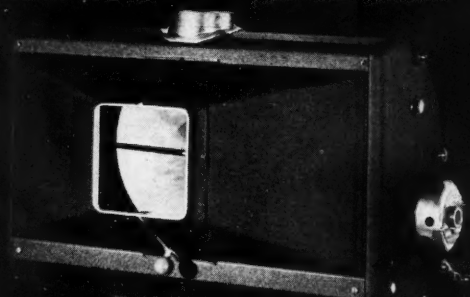
DEXTER Machines are built by Dexter Folder Company at Pearl River, N. Y.

CHRISTENSEN Machines are built by Christensen Machine Company at Racine, Wisc.

Here's Positive Proof...

GRAFARC

FULLY AUTOMATIC
HIGH INTENSITY ARC LAMPS
SAVE YOU MONEY



● Comparison table based on printing a certain number of identical jobs with each lamp.

LAMP	TOTAL COST TO PRINT JOBS
Strong—Grafarc 95 amp.	\$.97
Lamp A—dual 45 amp.	1.88
Lamp B—90 amp.	3.05
Lamp C—50 amp.	7.83

● Comparison table based on exposing a certain number of identical jobs with each lamp combination.

LAMP	TOTAL COST TO EXPOSE JOBS
Strong Grafarc (2 used)	\$1.02
Lamp D—35 amp. (4 used)	2.65

The Grafarc was especially designed for all photo-mechanical reproduction processes with camera, printing frame, and composing machine. If you are using your present lamp as little as 15 hours a week your savings during a year dictates that you purchase Grafarc lamps NOW! You not only start important savings but furthermore immediately begin to reap the benefits of better control and the resultant improved standards of workmanship . . . The Strong Grafarc assures exceptional steadiness of intensity and color balance of light output . . . The optical system is so designed that uniform illumination can be provided on any work from 8" x 10" up to billboard size. The Grafarc eliminates the illumination variable in the accurate control of densities. Exposures can be made by a

simple timer. With this Strong lamp a dollar's worth of electrical power will properly expose five to eight times more sensitive material than with present arc lamps. This efficiency is largely attained through the use of an easily cleaned, silvered glass, diffusive reflector.

The burning away of the carbons is compensated for by means of a variable speed carbon feed motor, which maintains a constant arc gap length. A meter and dial switch are provided as a means of indicating and compensating for any changes in line voltage.

THE **STRONG** ELECTRIC CORPORATION

57 City Park Ave. • Toledo 2, Ohio

Use this coupon for convenience in obtaining literature
THE STRONG ELECTRIC CORPORATION
57 City Park Ave., Toledo 2, Ohio
Please send free literature and prices on the new Strong
Grafarc High Intensity Arc Lamp.

Name..... Firm.....
Street..... City..... State.....

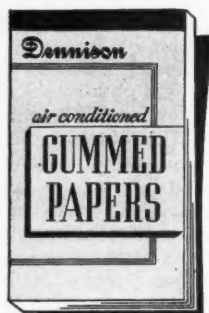
Printers!

IDEAS THAT BUILD UP LABEL BUSINESS



**New DENNISON
GUMMED PAPER Sample Book**

Contains samples of the complete line of Dennison Papers, white and colors. Provides information on regular and special gumming. Tells correct usage for every job. Your Paper Merchant is ready to supply you with this book.



Get this timely new Specimen Sheet on How to Sell Heat Seal Labels

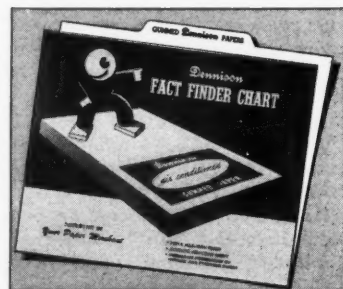
Opportunities for you to gain new label orders have been opened wide by the development of thermoplastic adhesives. Dennison papers with these properties are identified as Heat Seal.

A new Specimen Sheet on 23-5 Heat Seal Paper is the first chapter of this important story, which points the way to new orders for printers in a rapidly expanding field of labeling. Get this new Specimen Sheet from your Fine Paper Merchant. Ask for Specimen Sheet on 23-5 Heat Seal Paper.

THE FACT FINDER . . .

a gold mine of information on GUMMED PAPERS!

All the facts you need to select, print and **SELL** Gummed Papers. Just check your job against the indexed charts for the quick, correct answer that tells paper and gumming to insure economical handling and customer satisfaction. Complete . . . compact . . . handy. Standard file folder size. Get your copy from your Paper Merchant.



YOUR PAPER MERCHANT HAS THESE NEW DENNISON GUMMED PAPER SELLING TOOLS

Ask him today for the SPECIMEN SHEETS, the FACT FINDER, the SAMPLE BOOK.
For name and address of your nearest Paper Merchant handling the Dennison Line write to:

GUMMED PAPER DIVISION

Dennison Manufacturing Co.

FRAMINGHAM, MASSACHUSETTS

H & W RESEARCH KEEPS AHEAD OF YOUR **PAPER** NEEDS

FOR EVERY KIND OF PRESSWORK — HOLLINGSWORTH ^{Pantex Treated} TYMPAN IS TOPS!

Whatever the press — whatever the job — you can *rely* on this topsheet to make *good* printing *better* . . . because it's been developed by H & W through the years to give perfect performance . . . to meet every requirement of fine printing. Its absolute uniformity means easier, faster make-ready. Its amazing toughness and resilience mean maximum life and economy, complete satisfaction.

Carried in stock by H & W distributors for your convenience in all standard sizes — rolls and sheets (regular or corner-clipped and scored).



*Paper by Master Craftsmen
for Over a Century*

HOLLINGSWORTH & WHITNEY COMPANY

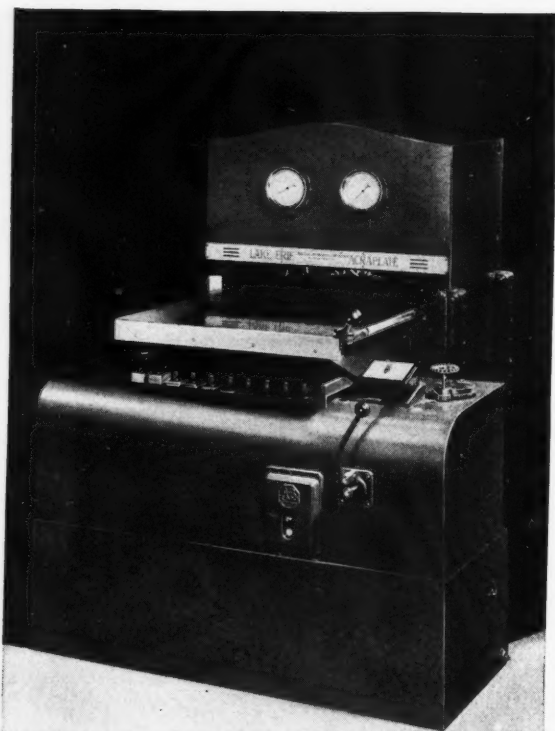
Executive Offices: 60 BATTERYMARCH STREET, BOSTON, MASSACHUSETTS

Sales Offices:

230 Park Avenue
New York, N. Y.

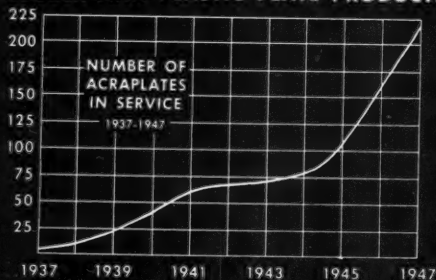
111 West Washington Street
Chicago, Illinois

MILLS at WINSLOW and MADISON, MAINE and MOBILE, ALABAMA



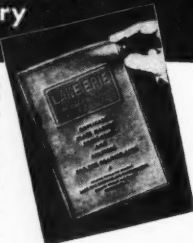
ACRAPLATE

FOR RUBBER AND PLASTIC PLATE PRODUCTION



Leading Plants are Installing them at the Fastest Rate in History

There's a good reason why so many leading plants in the United States and abroad are installing ACRAPLATES today. The equipment itself...the rubber and plastic plates it produces...permit the increased production and lowered costs so important today and for the future. Write for Bulletin 241 and complete details.



LAKE ERIE Engineering Corp.

504 Woodward Avenue
Buffalo 17, N. Y.

Offices in Principal Cities and Foreign Countries

● Leading manufacturer of hydraulic presses—all sizes and types—stereotyping...plastics molding...processing...rubber vulcanizing...metal working...forging...metal extrusion...special purpose.

MEAD
papers

NATIONALLY DISTRIBUTED

ALA.: W. H. Atkinson Partin Paper Co.; Sloan Paper Co.
ARIZ.: Blake, Moffitt & Towne; Graham Paper Co.; Zellerbach.
ARK.: Roach Paper Co.
CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Seaboard Paper Co.; Zellerbach.
COLO.: Dixon & Co.; Graham Paper Co.
CONN.: Alling Paper Co.; John Carter & Co.; Rourke-Eno Paper Co.
D. of C.: R. P. Andrews; Barton, Duer & Koch; Frank Parsons Paper Co.; Stanford.
FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.; Somerville-Seybold Paper Co.
IDA.: Blake, Moffitt & Towne; Zellerbach.
ILL.: Berkshire Paper Co.; Birmingham & Prosser; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White.
IND.: Central Ohio; Century Paper Co.; Crescent Paper Co.; Diem & Wing; Indiana Paper Co.; C. P. Lesh Paper Co.
IOWA: Birmingham & Prosser; Carpenter Paper Co.; Graham.
KAN.: Carpenter Paper Co.; Graham Paper Co.
KY.: Louisville Paper Co.
LA.: Graham; E. C. Palmer.
ME.: C. M. Rice Paper Co.; C. H. Robinson.
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
MASS.: Bulkley, Dunton & Co. Inc.; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Colonial Paper Co.; H. Lindenmeyr & Sons; Mill Brand Papers; Paper House of N. E.
MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Graham Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
MINN.: John Boshart; General Paper Corp.; The John Leslie Paper Co.
MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; Graham; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
MONT.: Carpenter Paper Co.; The John Leslie Paper Co.
NEB.: Carpenter Paper Co.
N. J.: Bulkley, Dunton & Co., Inc.; Forest Paper Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.
NEW YORK CITY: H. P. Andrews; Bulkley, Dunton & Co., Inc.; M. M. Elish & Co., Inc.; Forest Paper Co.; J. & F. B. Garrett; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Majestic Paper Corp.; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; J. F. Sarle Co., Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Gouldard-Plehn; Willmann Paper Co.
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; V. H. Smith.
N. C.: Dillard Paper Co.; Cape Fear Paper Co.
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
OKLA.: Carpenter Paper Co.; Graham; Tulsa Paper Co.
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; H. A. Whiteman & Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong.
R. I.: John Carter & Co.; Narragansett Paper Co.; Carter, Rice & Co.
S. C.: Dillard Paper Co.
TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Graham Paper Co.; Southern Paper Co.; Southland Paper Co.
TEX.: Carpenter Paper Co.; C. & G. Paper House; Clappitt Paper Co.; Graham.
UTAH: Carpenter Paper Co.; Zellerbach.
VA.: Cauthorne Paper Co.; Dillard Paper Co.; Old Dominion Paper Co.; Richmond Paper Co.; B. W. Wilson.
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.
WIS.: Bower Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



THE ZOOM OF THE LOOM

"Sales in 1948 should reach an all-time high." This is the prediction of America's carpet industry, which, despite a scarcity and costliness of raw materials, rolled up record sales and profits during 1947.

Paper has had a hand in carpeting the nation, as it has in the growth of all other expanding industries. Its use as a backing for rugs seems permanently assured, and its use in the advertising and merchandising of famous brands has helped in the zoom of the loom.

Mead Papers of the Mead, Dill & Collins, and

Wheelwright lines—like the rugs and carpets that they help to sell—continue in steady demand . . . and increased production by "Paper Makers to America," itself an expanding industry, is gradually providing adequate supplies of "the best buy in paper today."

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text and Cover Papers.



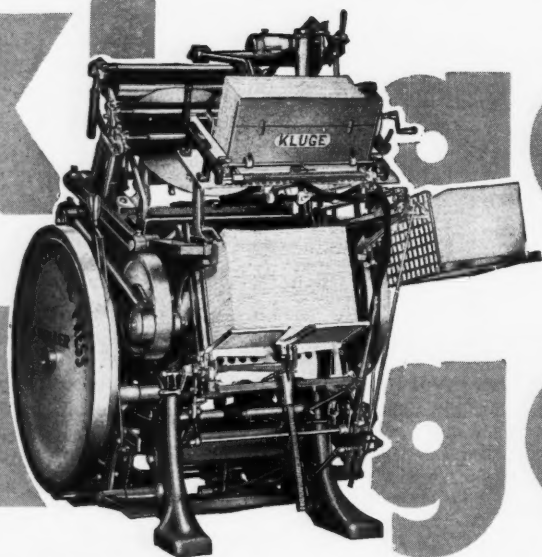
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Performance!



Webster's Dictionary defines the word "performance" as "the effective working capacity of any device, as a machine . . ."

To build performance into a printing press to give it "effective working capacity" is an old story with Kluge, for ever since 1919 the Kluge has been known and accepted for its "performance" or "working capacity."

. . . and we haven't been content to let the development stand idle, for improvements have been made, and are still being made, whenever and wherever Kluge performance can be improved upon.

Performance in operation of any machine means a productive machine, and the Kluge is productive. Production through performance means money earned and through the years the Kluge has been a money-maker for Kluge users.

For performance . . . quality . . . and price, in a printing press, look at a Kluge . . . you'll buy it!

BRANDTJEN & KLUGE, Inc.

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NORTHWEST

Pedigreed Printing Papers

ALWAYS MAKE GOOD PRINTING BETTER



THE NORTHWEST PAPER COMPANY CLOQUET, MINNESOTA

THE NORTHWEST

PAPER COMPANY

CLOQUET, MINNESOTA

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SAN FRANCISCO 8 - 391 SUTTER ST. • ST. LOUIS 3 - SHELL BUILDING

NORTHWEST BOND
NORTHWEST LEDGER
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NORTH STAR WRITING
POSTER

P R I N T I N G P A P E R S



C O N V E R T I N G P A P E R S

PAPETERIES
DRAWING
ADDING MACHINE
REGISTER
LINING
GUMMING
COATING RAW STOCK
CUP PAPER

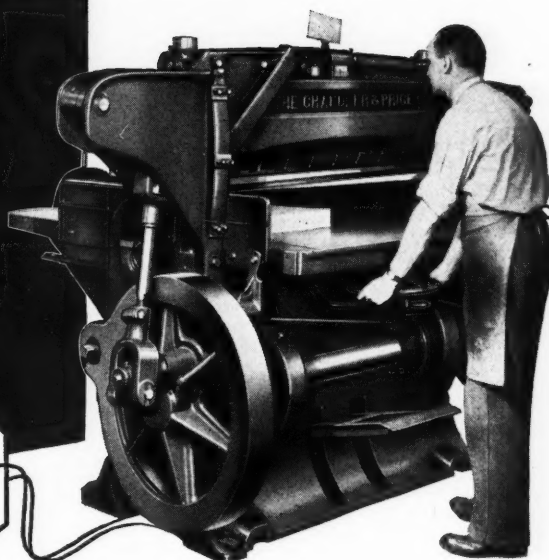
E N V E L O P E P A P E R S

NORTEX WHITE
NORTEX BUFF
NORTEX GRAY
MOUNTIE
CARLTON

Get these Paper-Cutting Advantages with **CHANDLER & PRICE** AUTOMATIC CUTTERS

39" 44" 50"

*Available for
Prompt Delivery ©*



Two things are mighty important in the paper cutter you want today—*prompt delivery*, and a cutter with a *reputation for dependable performance and long life*. Chandler & Price automatic cutters give you *both*.

These cutters also provide the four things most wanted in a paper cutter: (1) **Accurate Cutting**; (2) **Speed**; (3) **Convenient Operation**; (4) **Freedom from Mechanical Troubles**.

1. Accurate Cutting—A solid one-piece casting provides a rigid vibrationless bed . . . no warping or twisting under heavy cuts . . . heavy ribs on the underside prevent springing under heavy cuts . . . knife is *pulled*, not pushed, avoiding knife chatter and providing smooth even cuts. Simultaneous use of both hands is required to start knife stroke. Automatic stop so that cutter absolutely cannot repeat!

The back gauge is always rigid when in locked position; jogging of heavy stock against it cannot make it get "out of square" with the knife.

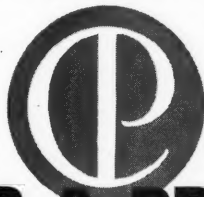
2. Speed—In paper cutting, speed depends not only on cutter speed but also on control speed. C&P Automatic Cutters have all three controls—locking lever, back-gauge hand-wheel, and cutter-starting levers—grouped right in front. Lost motion is eliminated. Operator works freely, easily, and at maximum efficiency. A short quick push on a lever at the operator's left hand releases the back gauge . . . a spin on the ball-bearing handwheel shoots the back gauge along the table to the wanted position. A short pull on the locking lever wedges the back gauge immovably. Overhead measuring tape has big, easy-to-read figures.

3. Convenient Operation—Additional con-

veniences include: three-part back gauge that can be set to cut three dimensions at a single stroke . . . easily adjusted friction box (controlling binder pressure) located out in the open, with indicator showing pressure applied at all times . . . knife adjustment with a single wrench, drawbar at either side easily turned to raise or lower knife . . . a sliding panel that opens and closes automatically, as the knife ascends and descends, keeps trimmings from packing in the knife-slot.

4. Freedom from Mechanical Troubles—Continuous tests and many years of use have proved that the C&P clutch takes hold smoothly and positively even after thousands of engagements. When wear occurs after long use, a slight movement of a single lever outside the clutch casing restores action to original efficiency . . . brake is self-adjusting to take up its own wear, and further adjustments are made when needed, by turning a single nut . . . all oiling points readily accessible, with oil leads from important bearings brought out in clusters of oil tubes at either side of cutter.

These and many other advantages which will handle your cutting problems for years ahead are fully described in an 8-page booklet which will be supplied upon request. Write us.



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★ **Manufacturers of Printing Machinery for over 60 Years** ★

When Writing These Advertisers, Please Mention THE INLAND PRINTER

"Correct!"



No matter who says it...

...the Perfect Answer is "Correct!"

Crisp, crackling *Correct Bond*—the correct answer in every way for better business letterheads. *Correct* for discriminating use, with its air of unmistakable prestige. *Correct* for printing, thanks to its brilliance and unfailing uniformity. *Correct* for clean, sharp typing. *Correct* in every way, including popularity with the nation's ablest printers. For your next letterheads, specify this fine air dried, rag content bond. Just say "Print them on *Correct*." Also available in eight brilliant colors with envelopes to match. Write for samples.

HOWARD PAPER MILLS, Inc., AETNA PAPER COMPANY DIVISION, DAYTON, OHIO

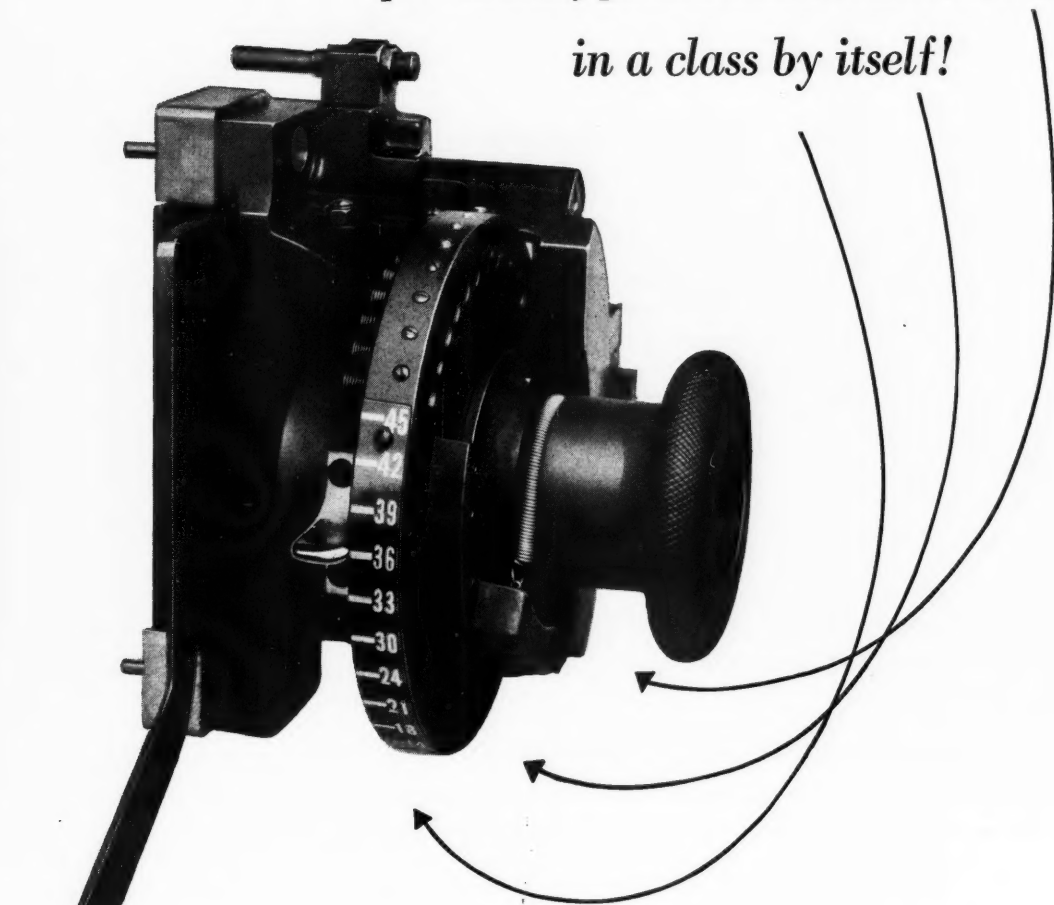
Correct Bond

Rag Content

WHEREVER THE PRINTED WORD MUST TRULY REPRESENT YOU

PRINTERS! Your customers read these ads regularly in their favorite business papers. How's your *Correct Bond* stock? Write for samples and your distributor's name and address.

20 SETTINGS, *each independently adjustable,*
put Linotype's Universal Knife Block
in a class by itself!



By itself? Definitely . . . for only on the Linotype can one knife block setting be changed without interference to other settings. Thus a "full" or "close" setting may be retained without readjustment, following use of another size. Shops which cast quantities of off-standard body sizes find the Universal Knife Block pays big dividends. In all shops, the time and trouble saved are worthy of note.

To make a change of trim, the operator simply turns the conveniently located knob to any of 20 settings. That's all there is to it. Three-bearing construction gives rigid support to the right-hand knife, assuring parallel trim throughout the range of the block.

The flexibility of the Universal Knife Block is typical of Linotype flexibility. It increases efficiency and meets special needs with minimum adjustment. It's standard equipment on all Blue Streak Linotypes.

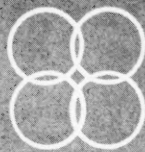
MERGENTHALER LINOTYPE COMPANY, 29 RYERSON ST., BROOKLYN 5, N. Y.



What kind of outfit do you want to work for?

1. If you were to set out to choose a company to work for, one of the first things you'd want to be sure of is that it is solid enough to promise a steady job at good pay, plus a chance for your advancement.
2. Then you'd probably think about the firm's chances to expand and grow. Because you know, of course, that increased wages can come only through increased production. And you naturally want a job in which you can grow along with the company.
3. Next, you'd want to make sure that the company makes a product which people really want to buy—and that you want to help make.
4. And of course you'd check on the quality and prices of the company's products. Common sense tells you that when a firm's prices are too high—or quality too low—competition soon forces that firm out of business. And you don't want to hook up with any outfit that's on the way out!
5. On top of all else, you'd make certain about good management when you pick an ideal firm to work for. You know that good management has saved many a business in "bad times"—and even in "good times" it's something no business can do without!
6. Finally what's the "profit picture"? You know that a firm must make a profit to stay in business. Besides, the profits earned by industry pay for the research and development that bring more products, more and better jobs, lower prices—and a bigger opportunity for you.

Most Americans say they think 10 to 15 cents out of each dollar of sales would be a fair profit for business to make. As a matter of fact, industry averages less than half that much!



Should the Employer be on the Payroll?

By A. C. KIECHLIN

● MANY printers assume that because they own the business and pocket the ultimate profits it makes no difference whether they appear on the payroll with a reasonable salary under overhead expense for their services, or dip into the till for what they want when they want it, or draw a check and charge it up to the boss in order to keep the bank account in balance with the books.

The gist of their thinking on this subject is typified by a remark one printer made not long ago. "What's the difference if I charge expenses with a salary for my services or omit the charge and let the money swell the net profit?" He went on to explain that he drew \$3,000 compensation a year, that if he included this sum under overhead he would have \$3,000 more expense and \$3,000 less profit. If he didn't include it, he would have that much less expense and that much more profit, and so he'd bank the same amount during the year and end up with the same bank balance. This is bad reasoning and it can cause trouble.

Take Printer Smith, whose condensed profit and loss statement shows the following figures:

Sales	\$50,000
Cost of sales—labor-	
materials	34,000
Margin on sales . . .	\$16,000
Overhead expense . .	12,500—25%
Net profit on sales . .	\$ 3,500—7%

These ratios are not necessarily those of any printer or group of printers. They are merely illustrative. The ratios of printers will differ, depending upon the effectiveness of managerial control, the type trade

and kind of printing work sold, competitive factors, the size of the territory, and the volume sold.

But to get back to Printer Smith. Suppose he has recorded no salary under overhead expense for his own services, preferring to let it ride and swell the net profit. Unless he makes mental note of this fact when analyzing his profit and loss statement (and most printers do not), he will get the impression that his overhead expense runs 25 per cent of sales.

This may be a reasonable ratio for printers doing similar volume and with a similar business set-up, but these printers may be including compensation for their managerial efforts in the overhead figure, hence Printer Smith's burden is higher than average. Not realizing this, he is complacent and does not take steps to effect better cost control. "I'm all right on my overhead expense," he muses. "It's no higher than that other printers who are in my trade group."

He would think differently if he put himself on the payroll for \$3,000 a year or whatever was reasonable compensation for his services. Then, this is how his condensed profit and loss statement would set up:

Sales	\$50,000
Cost of sales—labor-	
materials	34,000
Margin on sales . . .	\$16,000
Overhead expense—	
including \$3,000 compen-	
sation for the owner's	
personal services . . .	15,500—31%
Net profit on sales . .	\$ 500—1%

Smith's overhead is too high for the net profit he earns. True, he has

no more money at the end of the year, but he is not earning a satisfactory profit on sales. He must earn more margin by cutting the cost of sales, by increasing selling prices, or decreasing expenses. For this reason, it is imperative that all printers include a reasonable compensation for managerial services under overhead expense or deduct such compensation from the apparent net profit on the statement before analyzing the figures and computing the actual net on sales.

In more than one case, we have found that when compensation for services has been deducted in this manner the printers were in the red. They would have been better off working for someone else and drawing a salary without the headaches attendant to business administration in these hectic times.

Where printers use job costing forms, they may be ensnared into cutting prices if they do not include compensation for their services under overhead expense. In costing the work after its completion, they use the overhead ratio to sales or labor-hour costing method to arrive at the actual cost per job. If a printer figures 25 per cent overhead expense, as shown on Table 1, instead of 31 per cent, as shown on Table 2, he will get cost figures on paper that are below actual cost. This may induce him to feel that he has ample leeway to price-cut and coax business away from competition or, in times of slow sales, to use the price-cut as a business stimulant.

The printer should use the profit and loss statement and job costing records co-ordinately in order to maintain maximum profit. The cost records are kept to police operations

so that actual costs are kept in line with estimated costs and the profitable ratios shown on the profit and loss statement. Any variance is carefully checked.

Losses or gains on individual jobs, or profits less than anticipated when quoting the estimate, cannot be determined from an analysis of the profit and loss statement, neither can one get this information from the financial accounts showing income and outgo in the books. The figures there are recorded for the business as a whole and not arranged so that job costs are determinable. When the printer estimates, he should see to it that he earns the profit he anticipates. Any amount short of that is a loss and will reduce the net profit on the operating statement. Regardless of how you estimate or how accurately you record, if you do not include compensation for your own services under overhead expense, you won't be able to determine true profit with accuracy.

Some printers take drawing accounts and vary them from period

to period. This is bad for business analysis because in a period when a printer's drawings have been heavy, profits will be low on the profit and loss statement; in a period when drawings have been light, profits will be high, yet managerial efficiency may have been less effective in the latter period.

In some instances, drawings by printers are not included in overhead expense but are held as a debit account until the end of the year, then they are charged to net worth. This in no way negates the statements made in the foregoing.

To determine true net profit, the drawings should be charged to business expenses regardless of how they are recorded on the books, with one proviso, that the sums drawn represent a reasonable wage for the services performed. If the printer buys his wife a fur coat, draws the money to pay for it out of the business, and charges it to his drawing account, he should not include this as compensation under overhead expense, although it is income and

taxable. Such unusual expenses should be segregated on the books.

Strange as it seems, we have known cases where heavy personal withdrawals have been charged to a drawing account and transferred at the end of a period to overhead expense. The operating costs were inflated and the printer in a dither because he found so little net recorded on the profit and loss statement. This is the opposite extreme of not including compensation for personal services under overhead expense resulting in an inflated net.

The printer must pay income tax on his total income. It makes no difference whether he draws his money as a salary, has a drawing account, or lets it ride along with the net profit. But the erroneous handling of compensation for services performed by the owner of a business can throw business analysis out of focus. For this reason, it is wise to take a look at your books to make sure that the money you take out of your business is recorded properly.

Journalism Students at University of Iowa Get Practical Experience in Newspaper Production Laboratory

By FRANK S. HOLOWACH

● THE BACK shop and the front office are getting acquainted in a newspaper production laboratory set up at the University of Iowa's school of journalism in Iowa City.

Students majoring in editorial journalism are spending part of their classroom time at line-composing machines and type cases, getting some idea of various processes involved in the production of newspapers, and trying their hand at the operations.

Both the Iowa Press Association and the Iowa Daily Press Association requested the setting up of the laboratory, which has been in operation since February of this year. "Journalism students should be provided with practical background training in newspaper production practices and procedures," the Iowa Daily Press Association said in urging the new program.

Students do hand composition, machine composition, advertising and editorial matter makeup, press

operation, stock cutting, and casting to gain an understanding of the principles involved. The course has not been designed to give students "working facility" but to give them an idea of what goes on in the back shop. More complete mechanical training may be available for those going into the country newspaper field.

Course Wide in Scope

Lectures take up two hours of the eight-hour day, and the remaining time is devoted to laboratory work. Each student gets two hours of daily practice in each area of line-composing machine operation, maintenance, hand composition, and presswork. Other lessons deal with advertising layout, printing design, commercial jobs, and newspaper makeup. The copy the students set on the machines has been lesson homework dealing with line-composing machine nomenclature and care. Towards the end of the course, how-



Trouble with the clutch. Journalism students at the University of Iowa, getting practical experience in the school's newly set up newspaper production laboratory, prepare to undertake the disassembly of part of a line-composing machine's mechanism, under guidance of instructor

ever, students have an opportunity to set more lively matter.

An experimental newspaper, "The Iowa Quest," is composed, made up, and printed by students in the laboratory. A product of one of the school news workshops, it gives the editorial personnel a chance to practice with horizontal makeup, new head schedules, and produce use of illustrations. It is an eight-page tabloid paper which is circulated among students on the campus.

THE INLAND PRINTER for June, 1948

This New Hand Composition System Meets Today's Drastically Changed Requirements

By ROBERT H. ROY
Vice-President for Engineering, Waverly Press, Inc.

● SEVENTY years ago the type for this article—had it been published then—would have been set by hand, character by character. The compositor would have worked from type cases similar in size and layout to those used by his predecessors for more than 200 years. He would have set these lines in his stick in much the same way that Gutenberg himself composed the famous Bible. The task of hand composition would have taken him many hours, during which he would have worked entirely from the same type cases.

Invention of the Linotype by Ottomar Mergenthaler and the Monotype by Tolbert Lanston caused great changes. Now these lines have been composed by machine, and hand composition has been reduced to an adjunct of the machine. Compositors today engage in correcting and altering machine-set type, in setting small amounts which are insufficient to warrant machine makeready, in composition of advertisements and mathematical and chemical formulas, in ruling tables, and in the assembly operations of collation and page make-up. In so far as Monotype machine composition is concerned, all of these functions require hand-set type in various ways. The machine has by no means eliminated hand composition but it has drastically changed the requirements for the operation.

The compositor of seventy years ago often would work on the same manuscript and from the same type cases all day without change, setting line after line in the same type size, in the same type face, and to the same measure. His requirement was *volume*. To avoid plaguing interruptions for replenishment he had to have a lot of type. It was, moreover, essential that the quantity of each letter be in rough proportion to usage; the compositor needed many more lower case e's than cap Q's.

The type case then in use met these conditions well. It was large enough to insure uninterrupted typesetting for fairly long periods; its compartments were well contrived for easy movement of the

Upper.

A	B	C	D	E	F	G	â	ê	î	ô	ù	ó	Δ
H	I	K	L	M	N	O	ä	ë	ï	ö	ü	*	ø
P	Q	R	S	T	V	W	á	é	í	ó	ú	□	
X	Y	Z	Æ	J	U		à	è	ì	ò	ù	⊗	†
h	u	ð	⊙	q	ø	Þ	ŕ	ŝ	ſ	⊞	⊟	⊠	*
1	2	3	4	5	6	7	⌞	⌟	⌠	⌡	⌢	⌣	
8	9	0			ft	k	ffi	ffl	fl	ff	R	⊕	§

Lower.

j				æ	œ		s					fl	ff
,							i	f	f	g	th	ff	ff
g	b	c	d	e								fi	fi
ct							o	y	p	q	w		?
;	l	m	n	h								en	em
z							a	r		,	:		Quadr.
x	v	u	t	Spaces.						.	-		

Figure 1. Type cases of 1683. (Taken from Joseph Moxon's "Mechanic Exercises, London, 1683.)

ffl	fl	ffl	fl	'	k		1	2	3	4	5	6	7	8	\$	£	⌘	⌘	æ	œ	
j	b	c	d	e			i	s	f	g	ff	9			A	B	C	D	E	F	G
?											fi	0									
!	l	m	n	h			o	y	p	w	En Quads	Em Quads	H	I	K	L	M	N	O		
z																					
x	v	u	t	3-em Spaces			a	r	;	:	2-em and 3-em Quads		P	Q	R	S	T	V	W		
q									.	-			X	Y	Z	J	U	&	ffl		

Figure 2. Arrangement of the "California Job Case," introduced with advent of machines in 1891

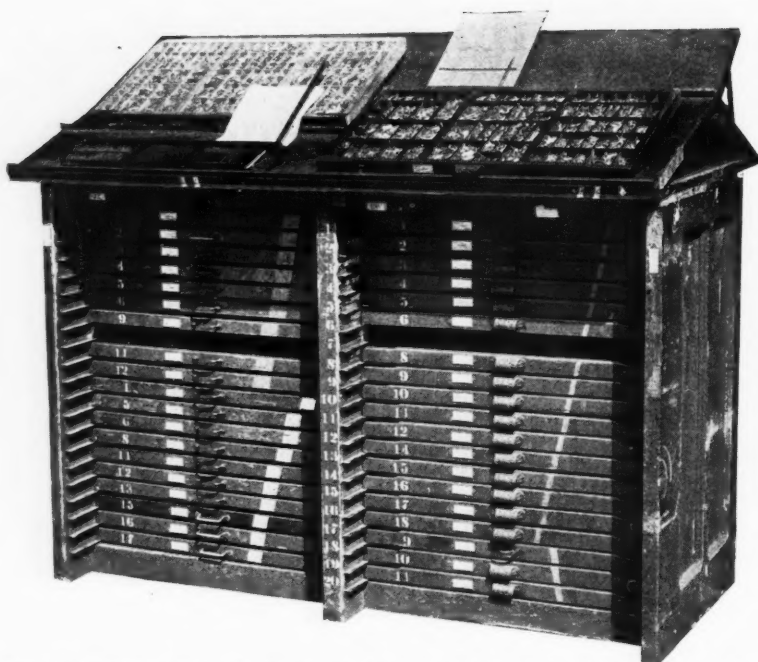


Figure 3. Conventional frame. Steel equipment of more recent manufacture has provided room for forty-eight cases beneath frame but is otherwise similar. Size still limits their usefulness

hand from letter to letter; the frequently used characters were kept in greater quantity than those seldom used. And the case was well designed to permit the hand distribution of type that was then necessary after printing.

Today all of those conditions have changed. The hand compositor now does not work from the same manuscript all day and hence does not need a lot of one size and kind of type. Instead, he needs a relatively small amount of many kinds and sizes. His requirement has changed from *volume* to *variety*.

While the compositor's needs have changed a great deal, his type case has changed but little. During the centuries of hand composition lower case and capital letters were kept

in separate cases for the sake of volume (Figure 1) and vestiges of this practice are still to be found in printing shops everywhere. With the advent of the machine these alphabets usually were combined into one case with the capitals occupying the right-hand third and the lower case the remaining two-thirds at the left and center (Figure 2). The most widely used and popular of these cases was introduced in 1891, and has been called the "California Job Case" throughout the trade.

Apart from this combination of alphabets the lay of the type case has changed extraordinarily little. The less frequently used characters

have been shifted about by various experimenters and changes have taken place in spelling (we no longer use the "long" s shown in Moxon's case), but the basic arrangement has remained much as it was 250 years ago. In the cap alphabet the four rows are just as they were in Moxon's day except for the diphthong after the Z; even the J and U are still at the end as they were when these two letters first came into use. On the lower case side the large compartment for the e, the positions of b, c, d, e, l, m, n, and h are just as they were long ago.

It is apparent too that the size of the type case has not changed with the passage of time. Conventional cases today measure about sixteen inches from front to back, and are thirty-two inches wide, and about one inch in depth. These dimensions have been the same for many years and there is indeed good reason for assuming that cases were about this size at least as long ago as the seventeenth century.

It is the size of conventional cases that limits their usefulness today. The working surface of a composing frame can carry no more than two of these cases in addition to the galley of type being worked upon,

This paragraph was hand composed from a conventional 10 on 12 No. 9A Zoman type flase which has been in regular use in the composing room. No wrang ceara*ters have been changed in the setting of these lines.

Th2s paragrah was han' composed from a flionventional 8 on 10 No. 8A Raman type case which has been in regular use in the composing room. No wring characters have been changed in the setting of these lines.

Figure 5. Paragraphs set without correction from conventional type case contain twenty-one errors

and the cabinet beneath will hold a maximum of forty (Figure 3). These quantities are inadequate for efficient production.

Some idea of this inadequacy may be had from Figure 4, which shows a section of one page from a large technical publication. As the number legends indicate, a compositor correcting a quantity of pages of this kind may need as many as six types cases for the work: 6 on 6-point Number 31 roman; 6 on 6-point Number 31 italic; 8 on 9-point Number 31 roman; 10 on 11-point Number 31 roman; 10 on 11-point Number 31 italic; 9 on 11-point Number 25 roman bold face. While most pages are not so involved, jobs requiring three, four, and five cases are quite common. With a surface capacity of only two conventional

Figure 4. Below part of page from technical publication. Text enumerates type sizes and faces

is recommended that these methods be accepted for publication as tentative.

REVISION OF TENTATIVES

① Tentative Methods of Testing Molded Materials Used for Electrical Insulation (D 48-43 T):

② This revision consists of a complete new form of this standard. The revision has been considered for some time and

③ ¹ For an explanation of these revisions, see p. 2. ² Appears in this publication, see Contents in Numeric Sequence of A.S.T.M. Designations at front of book. ³ Proceedings, Am. Soc. Testing Mats., Vol. 44, p. 450 (1944).

materials. The test methods are not changed in any essential details.

Section 11 (b).—After the second sentence, insert the following two sentences:

The capacitance of the specimen shall be, preferably, not less than 70 μf . However, it is not intended that this minimum value be rigidly adhered to, providing the precision of the measurement meets the intended accuracy of the test method.

Section 11 (c).—Change to read as follows by the addition of the italicized words and the omission of those in brackets:

cases, the usual composing frame obviously is badly suited to the needs of such work.

The limitations imposed by forty cases in the cabinet below the working surface are equally severe. In the list above five cases in three sizes of the Number 31 face (Bruce Old Style) are given. These form only a part of the complete range of sizes that are necessary for flexible operation of a composing room. To meet the varied demands of customers it is highly desirable to stock each text type face in a complete range of sizes from 6- to 12-point. This often requires about twelve roman cases and twelve italic cases, or twenty-four for each face. Since a number of light and bold face fonts must be carried for satisfactory operation, it is clear that forty cases by no means encompass a compositor's needs. All hand compositors will know the awkward task of carrying cases from frame to frame as different types not at the "home" frame are called for.

Apart from size, the conventional type case embodies other defects. Mention has been made of the fact that in the days before machine composition the distribution back into the case of type which had been printed was desirable for the sake of economy. Distribution called for large compartments and made it necessary for the type to lie jumbled in the case. This has meant that every piece of type set must be turned so that the face will be up and the nick out as the character is placed in the line or stock. The fundamental motions of *select* and *pre-position* are therefore involved in varying degree with every character set.

Today most printed type is remelted rather than distributed and type for hand composition is made new on a sorts caster. Just as in the day of distribution, however, the new sorts are then dumped—jumbled—into the case, and *select* and *pre-position* are still required.

Jumbled type possesses a serious disadvantage other than manipulation of each character as it is set. As type is used from the various compartments and the supply in the case goes down, new type is added from the reserve sorts supply or directly from the sorts caster. The case is never emptied and never cleaned out. In the course of use and handling, characters inevitably spill over the dividers between compartments or are dropped in composition. Since all of the type is jumbled, one letter dropped into the

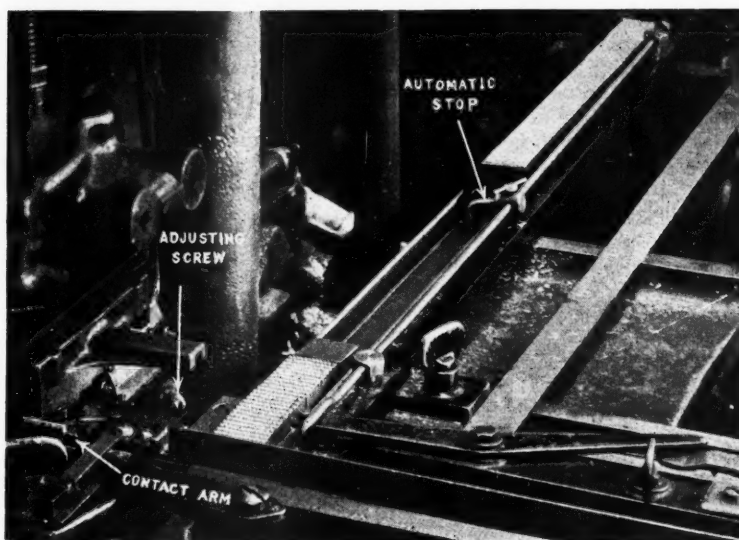


Figure 6. Electric relay attachment for sorts caster. Adjustment of rocker arm can be made to accommodate characters of different thickness. No moving ribbon is required on paper tower

wrong compartment cannot be detected unless the eye exactly marks its fall.

As a consequence of this, all conventional cases are "dirty" to a degree and compositors using them must carefully inspect their work to eradicate errors. Some of these wrong letters can be detected and discarded by feel (when a character sought is either markedly thinner or thicker than the one picked up), others can be found only by carefully reading back the line or stick. It is a known fact that, even with inspection, errors in hand composition are three times as numerous per 1,000 ems set as errors in machine composition. Some idea of the number of characters in wrong compart-

ments of conventional type cases may be had from the two paragraphs shown in Figure 5. These were set from a conventional case in regular use, just as the letters were picked up by the compositor, without discarding or correcting.

About ten years ago I became interested in printing as a hobby and during the course of several years composed the type for two books by hand, distributing into and working out of a conventional California job case. As this work was carried on, an attempt was made to set type with both hands, rather than with only the right hand, by mounting the stick in a jig on the working surface. This was, of course, a typical motion study approach.



Figure 7. Box loading device. Jig in operator's left hand is placed over type on galley. Both are then slid onto small steel table shown. Box is then slid under the table around the type

After various attempts a successful two-handed method was achieved which in itself had only academic value, since the method lacked the flexibility required of the operation today. It was found, however, that a very significant improvement in the facility of setting type was attained by arranging all of the letters in each compartment uniformly: with each piece lying on its side, the face away from the compositor, and the nick to his left. This was found to be the optimum position after trial of various other ways.

With this simple discovery came the realization that the deficiencies in conventional equipment might be rectified by design of new cases based upon keeping sorts in uniform position, just as delivered by the Monotype sorts caster. It was ob-

ventional size drawers. These attempts were unsuccessful for various reasons and were abandoned in favor of cases designed to fit into steel triple-column galley cabinets. Such cabinets are standard printing equipment, with slides or "runs" made to hold one hundred $8\frac{1}{2}$ by $23\frac{1}{2}$ -inch galleys. By taking full advantage of the clearance between uprights these cabinets have permitted type cases $8\frac{7}{8}$ by 25 inches in size and retention of the full one-inch depth.

The original plans for these cases called for division into compartments by a conventional "egg crate" running across and along the case. It was then believed that type could be packaged uniformly by banding, whereby a compositor with an empty compartment would procure a new

exact measure wanted. Movement of the rocker arm by the type in turn energizes a relay and magnet which trips the line hook and carries the line of type into the tray. Adjustment of the rocker arm can be made to accommodate characters of different thickness. No moving ribbon is required on the paper tower.

From this device a wholly unlooked for advantage has accrued: once the measure for any character is properly adjusted, the machine functions without further attention. By installation of a simple trip, calibrated in boxes, the machine may be stopped mechanically when any desired quantity has been cast. The sorts caster thus has been put upon the same semi-automatic basis as the other machines used on regular composition.

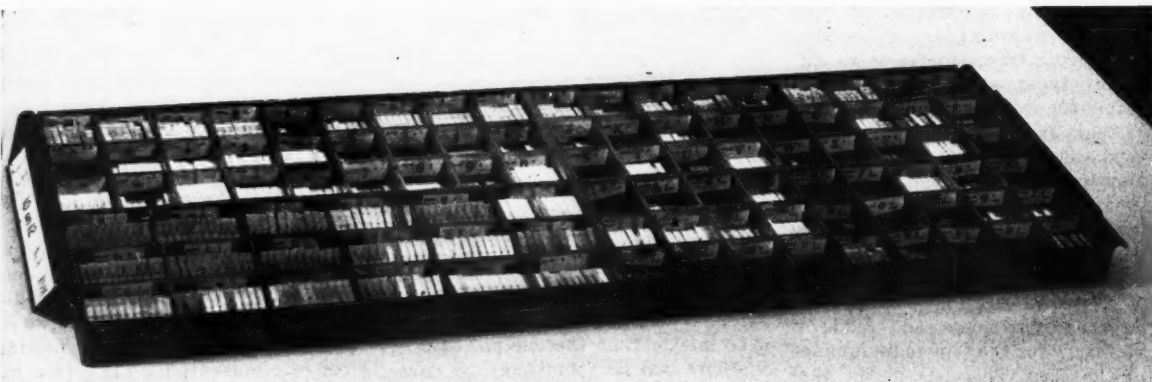


Figure 8. Showing arrangement of new type case. Outside dimensions, exclusive of handles, are $8\frac{7}{8}$ inches wide by 25 inches long, and 1 inch deep

vious at once that any such attempt would require some form of "package" sorts which would hold the reserve supply in the desired position until placed in the case.

As a preliminary to development of a "package" of type it was necessary to determine the form and size that such a package would take. This required design of a new case.

Measurements made of compartments containing jumbled type had shown that from 55 to 65 per cent of the volume of the container is air between the type bodies. From this it was quite apparent that a smaller case uniformly laid out would contain much more type per cubic inch of contents and permit a smaller over-all size. This in turn would admit the storage of a much greater variety of faces and sizes in each cabinet as well as on each working surface.

First attempts led to the design of cases which were fractions of existing cases in size, the idea being to contain the fractional cases in con-

banded package, insert it into the case, and remove the band. This proved entirely impracticable, as no satisfactory banding device or material could be found upon inquiry of the package machinery manufacturers. It was thereupon decided to make up the case of individual boxes. During the experimental stage these were of cardboard and the final installation was made with plastic boxes as described below.

These decisions imposed two problems: it was necessary to devise a means of automatically casting sorts to the desired measure, and it was then necessary to find a means of placing the type into the boxes in the desired position.

The first of these problems was solved by Howard H. Tunis, engineer for the company, who designed an electric relay attachment for the sorts caster which completely meets the needs of the new system (Figure 6). As cast sorts move into the channel of the machine, contact with a small rocker arm is made at the

The second of these two problems has been solved by William E. Blake, supervisor of the Monotype department, who designed and made an ingenious loading device for placing type into the boxes in the proper position (see Figure 7). The loading fixture is operated by hand after casting and is much more rapid than the casting itself. It is hoped to one day perform this task by machine but time for design and experiment has so far been lacking.

As a result of these developments the type case shown in Figure 8 has been adopted as standard. Layouts for these new cases are shown in Figure 9a, b, and c.

Upper and lower right quarters of the case (Figure 9a) contain the cap and lower case letters arranged in alphabetical order, with the J and U restored to their normal position. In the upper left quarter figures, ligatures, and points are arranged as shown. The lower left quarter is given to "thin terminal" characters which are discussed in

detail in a later issue. Fonts used only for hand composition do not require thin terminals for correction of machine set matter (see below) and are arranged as shown in Figure 9b. Here the boxes are larger but the alphabetical arrangement and the characters contained are again exactly the same. Small caps are contained in separate cases (Figure 9c) with four type sizes to each case. The alphabetical arrangement is identical with that of the regular case. None of the cases contains spaces for reasons which will be given in the succeeding articles.

(This is the first of a three-article series by Mr. Roy, which will be continued next month.)

PAPERMAKING COMPANY CELEBRATES CENTENNIAL ON ORIGINAL SITE WITH SAME FAMILY OWNERS

● How a successful lawyer pulled down his shingle, took over a half-finished bankrupt paper mill project a hundred years ago, completed it, and thus established a business that has been located on the same site and owned during the century by the same family, is told in an attractive souvenir program distributed at the centennial celebration banquet in honor of the Beckett Paper Company under the auspices of the directors of the Hamilton Chamber of Com-

merce, held at Hamilton, Ohio, on the evening of June 8.

The lawyer was William Beckett whose father, Robert Beckett, with others had developed a method of using the water of the Miami River for power, the project being called the Hamilton-Rossville Hydraulic Company. This power project attracted a number of manufacturing industries, whereupon a Toledo capitalist, Calvin Reilly, bought part of the present site of the paper mill, then engaged the services of a young Scotsman, Adam Laurie, to design a "large" paper mill.

The foundations of the mill were laid when Mr. Reilly failed. Mr. Laurie sought someone to finish the project. Laurie was advised to contact Lawyer William Beckett who had been buying real estate and building homes in the "boom town." Mr. Beckett became interested and launched into the paper manufacturing business after arranging to complete the mill. Getting into the business required a capital of about \$12,000—a big sum in those days—which covered the cost of the building, land, two washers, two beaters, steam boilers, and one papermaking machine, sixty-two inches wide. Highest priced mechanics and other skilled employees were paid \$1.32 a day—work days consisting of from twelve to fourteen hours.

Operations began in May, 1848, with an output of one ton of newsprint a day—rags being used for its manufacture. The newsprint was easy to dispose of in the Cincinnati market. Newspapers were eager to get it from such a convenient place as Hamilton. After two years of operation another papermaking machine was installed to spread overhead costs and increase profits. The mill continued on a prosperous basis for the next decade. Then came the Civil war, and Mr. Beckett was stuck with a contract to supply the Cincinnati Gazette with all the newsprint it could use at a firm price of nine cents a pound. Newspaper circulation increased tremendously because of the war and demand for newsprint increased accordingly. At the time the contract was made, rags were four cents a pound, but war prices caused them to more than double in price, requiring Mr. Beckett to pay nine cents a pound. He pleaded with the publishers of the paper to recognize war conditions,

										AMBER BOXES									
ffl	ffi	fl	ff	fi	*	?	!	:	A	B	C	D	E	F	G	H	I		
EM	EM	)	\$	1	2	3	4	5	J	K	L	M	N	O	P	Q	R	
EN	EN	]	'	6	7	8	9	0	S	T	U	V	W	X	Y	Z	&	
a	d	e	f	g					a	b	c	d	e	f	g	h	i		
h	l	n	o	r	s					j	k	l	m	n	o	p	q	r	
t	u	w	y	.	,	s	t	u	v	w	x	y	z						
THIN TERMINALS																			

FIGURE 9A. ROMAN AND ITALIC WITH THIN TERMINALS

										AMBER BOXES									
ffl	ffi	fl	ff	A	B	C	D	E	F	G	H	I							
fi	?	!	'	J	K	L	M	N	O	P	Q	R							
\$	)	:	;	S	T	U	V	W	X	Y	Z	&							
1	2	3	4	a	b	c	d	e	f	g	h	i							
5	6	7	8	j	k	l	m	n	o	p	q	r							
9	0	.	,	s	t	u	v	w	x	y	z	-							

FIGURE 9B. FONTS FOR HAND COMPOSITION ONLY

										AMBER BOXES									
A	B	C	D	E	F	G	H	I	A	B	C	D	E	F	G	H	I		
J	K	L	M	N	O	P	Q	R	J	K	L	M	N	O	P	Q	R		
S	T	U	V	W	X	Y	Z	&	S	T	U	V	W	X	Y	Z	&		
A	B	C	D	E	F	G	H	I	A	B	C	D	E	F	G	H	I		
J	K	L	M	N	O	P	Q	R	J	K	L	M	N	O	P	Q	R		
S	T	U	V	W	X	Y	Z	&	S	T	U	V	W	X	Y	Z	&		

FIGURE 9C. SMALL CAPS—FOUR SIZES

but the publishers firmly insisted that a contract was a contract, with the result that nine cents was all Mr. Beckett could get for his finished newsprint product.

This situation caused Mr. Laurie—the canny Scotsman—in charge of manufacturing operations, to devise a way of using old newspapers mixed with rags for making new newsprint. The product was not very good because no de-inking process was known. The publishers complained because groups of letters and whole words appeared on the finished prod-

ment of the business over to Thomas. Things were going along on an improved basis under the management of Thomas, when the panic of 1893 brought its economic problems. The father forsook his retirement at seventy-one, and went into sales, which helped to save the business. The biographer said of him:

"He was always liked and respected by his customers. With this great personal charm he attracted friends wherever he went, and he counted among them many famous persons."

making the firm more prosperous. In 1905, he razed the old mill and erected a new mill with modern equipment. This was destroyed completely by the great flood of 1913, and he had to start over again. His customers rallied to his support and unlimited financial help was placed at his disposal. Thus in six months time, the mill was in better operation than ever before.

World War I brought an unprecedented demand for paper which the company was able to supply. Problems encountered because of the dis-



On behalf of Hamilton Chamber of Commerce, Cyrus J. Fitton presented bronze plaque which was received for the Beckett Paper Company by Mrs. Mary Millikin Beckett, wife of Thomas Beckett. Pictured, left to right, are Guy H. Beckett, Mr. Fitton, Mrs. Beckett, William Beckett, Dan M. Beckett

uct, but they accepted the war product. At the end of the year the contract expired, and Mr. Beckett proposed to the publishers that they purchase paper thereafter "at market price," which by that time was as high as 25 cents a pound. The publishers held out for a firm price in a sealed proposal, which Mr. Beckett refused to give them. He then sold his paper at "market prices" to other buyers. For the period of the war and eight years thereafter he and the firm prospered.

Thomas Beckett, the son of the founder of the company, became a factor in the management. Thomas, born in 1876, entered the business at the age of sixteen, learned mechanical operations, and then suggested improvements which Mr. Laurie and other of the mill's executives resented. His father became interested in the new ideas of Thomas which had caused such a rift in relations with the ultra-conservative Mr. Laurie. In time he bought out all stock held by Mr. Laurie and others. Then he turned the entire manage-

ment of the business over to Thomas. When William Beckett, founder of the business, died November 25, 1896, at the age of seventy-four, he was praised as "one of the most active and honorable citizens . . . a man of firm political convictions, a stalwart member of the Whig party who sought no political office or prestige, but rather sought to fulfill all of his obligations faithfully and loyally as a private citizen; an ardent supporter and warm friend of Salmon P. Chase, the first Republican Governor of Ohio, and he was an intimate friend of President Lincoln."

The company which had operated under several partnership names during its history until 1887, was incorporated that year as The Beckett Paper Company, its present name.

Thomas Beckett, in complete charge of operations of the paper company, in 1894 discovered methods of using the new aniline dyes in papermaking, with the result that "Buckeye Cover" paper was introduced in the market, a big factor in

continuance of German dyes were solved through the ingenuity of our American chemists whose products supplied all needs. The company never did revert to use of the German dyes.

In 1918, another expansion plan was put into operation by Thomas Beckett. Property adjacent to the mill was purchased and the added buildings which were erected supplied needed warehouse space for pulp, finished products, and service departments. The policy of keeping the plant modernized resulted in installing new machines and other equipment. With this accomplished, Thomas Beckett devoted himself to installing a better system of cost accounting and promoting welfare projects for employees.

He died in 1923 at the age of sixty-three, after having devoted forty-seven years of his life to the business which he loved so well. He had remarked, on one occasion, when talking about vacations:

"I suppose vacations are a necessity to most people, but as for myself

I never could understand why anybody who works at a paper mill wants to go away. There is no more interesting place anywhere."

Minor Beckett, the eldest son of Thomas, succeeded his father in 1923, as president of the company. Minor prepared for a papermaking career at the Massachusetts Institute of Technology and had been connected with the business for two years when he was called upon to head the company after the death of his father. During the next five years, the company progressed because of his advanced scientific knowledge and because he devoted himself to developing many refinements in the making of paper and set high standards. He died in 1928 as a result of a fall in his home.

Following Minor Beckett's death, his mother, Mrs. Mary Millikin Beckett, familiarly called "Mother Beckett," having reared seven children, became president of the company. She retained this title until 1947, and is now vice-chairman of the board. She was honored guest at the recent centennial celebration.

W. Verne Williams, who had been in charge of sales during the regime of Minor, was placed in the general managership of the company following Minor's untimely death in 1928, and Guy Hamilton Beckett, now the president of the firm, was brought

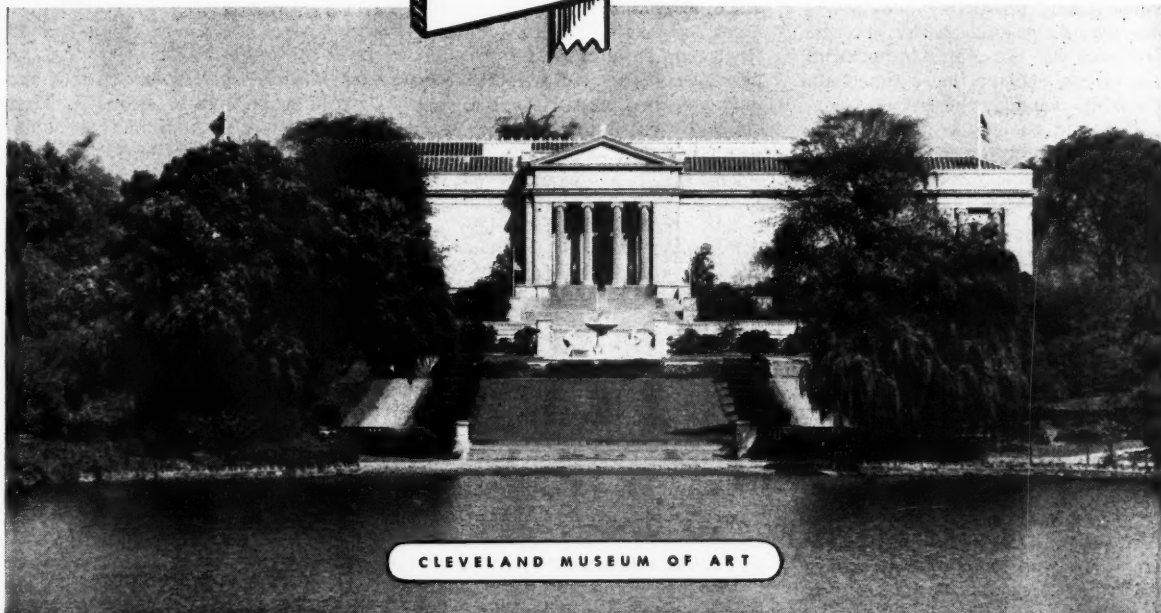
into the organization. Guy is the son of William Beckett, brother of Thomas, and had been for many years a paper salesman in Omaha for the Western Newspaper Union. He resigned his position as manager of the Fort Wayne branch of that company to join the business founded by his grandfather. Following Mr. Williams' resignation as vice-president of the company in 1930, Guy succeeded him, and he has been head of the business since, becoming president in 1947.

In 1933, the two surviving sons of Thomas Beckett joined the business, William Beckett and Dan Millikin Beckett. Both of them served in the recent war, but they are now in executive positions, William being executive vice-president of the business, and Dan, secretary.

In its historical sketch of the Beckett Paper Company, reference

is made to the progress achieved during the past quarter of a century, and much credit is given to Carl Richard Greer, who was director of advertising from 1918 to his death in June, 1946. He was the inventor of the Beckett Color Guide, and the Beckett Color Finder, and he wrote several books which were used as promotional material for the company, among which was "The Buckeye Book of Advertising and Printing." This was later enlarged and called "Advertising and Its Mechanical Production" and is being distributed in connection with the company's centennial. His crowning achievement is said to have been the Beckett Auto File.

The concluding paragraph of the souvenir centennial booklet (in part) is as follows: "The modern Beckett organization stands today on the threshold of the second century of the company's existence. It is stronger and more vigorous than ever before . . . due to the sound quality and reasonable pricing of Beckett papers through the years, and to the fairness and friendliness of Beckett policies. Those who now guide the destiny of the company are dedicated to a continuance of these policies, and are determined to serve the friends of the Beckett Paper Company faithfully and well, so as to warrant their continued loyalty."



CLEVELAND MUSEUM OF ART



29th Annual Convention • International Association of
Printing House Craftsmen • August 8, 9, 10, 11, 1948

Contest Promotes Better Relations with Employees

● THE MUTUAL advantages of teamwork between the employer and the employed were made evident in a letter contest recently held by the Democrat Printing and Lithographing Company, Little Rock, Arkansas. Along with a consideration of what the firm anticipated from him, the worker also summed up his idea of the responsibilities the employer had toward him.

Letters on "What I Expect of the Company, and What the Company Expects of Me" were submitted by employees. Numbered and unsigned, the letters were sent to J. L. Frazier, editor of THE INLAND PRINTER, for judging.

Winners were announced at the firm's annual award dinner: first the twelve honorable mentions, given \$10 each; the third prize of \$25 was given to W. M. Dashiell, composing room, and second prize of \$50 to Mrs. Blanche Ross, school supplies section. Then Frank H. Parke, president of the company, read the first prize letter, remarking that someone would recognize it. No one did. He read out the official number of the entry. Still no one claimed authorship. Finally, the list was consulted and the name of Lawrence Roberts was announced. In what he admits was his most embarrassing moment, Mr. Parke heard shouts from all over the dining hall that Lawrence was no longer with the company.

"Give It to Him!"

But it evolved that nineteen-year-old Lawrence had left his work not because he liked the printing business less but because the call to the ministry was stronger. He and his wife are working in the laundry at Harding College, Searcy, Arkansas, to enable him to go through school.

When Mr. Parke asked the other employees what to do with the money—give it to second place, put it in the employees' fund, *et cetera*—he reports that from all over the hall came shouts to "Give it to him."

"This was a wise decision and certainly an unselfish one and it did me a lot of good," said Mr. Parke. "I think a pretty good argument could

be put up that the Lord directed Mr. Frazier in his choice."

Simple and clear, and devoid of "apple-polishing," Lawrence Roberts' letter read:

"Since the Company is worth more to me than I am to the Company (in my opinion), I shall mention the things the Company expects of me first:

"First, and probably the most important, I should have a sincere desire to please the customer first, last, and always. I should try at all times to do my job in a way that the customer will receive the best quality work available, and on time, at the lowest possible cost to him. Although the chief interest of most customers is the quality of the work, they also like to receive such service at a reasonable price. My part in this is keeping an accurate record of each job on which I work.

Good Equipment and Fair Pay

"I should be willing to give a full day's work for a full day's pay. I must realize that business develops when men specialize, and in a business such as the one in which we are engaged, the Company pays for specialized work and they expect to get what they pay for.

"I should willingly do the job assigned me to the best of my ability in the shortest time possible.

"While I am away from work, I should conduct myself in such a way that I will be able to perform my duties efficiently when work time comes. While at work, I should be agreeable and sober, co-operating with my fellow workers.

"Now, some of the things that I as an employee expect of the firm:

"I expect the Company to furnish, and keep in good condition, the machines, material, and other equipment that I need to carry on my part in this organization.

"I expect to be paid in accordance to my value to the Company.

"A long as I do my job well, I expect some security of my position.

"I expect fair treatment only as long as I am fair.

"Every employee of the Democrat Printing and Lithographing Com-



Nineteen-year-old Lawrence Roberts smilingly displays first prize in letter contest held by Democrat Printing and Lithographing Company

pany should be thankful for this opportunity to speak up. It is something employees everywhere don't have. As for myself, I am thankful!"

Entries received in the contest were unusually thoughtful, serious, and sincere. Specific suggestions were listed and will be acted upon. And there is no doubt that employees of the Democrat Printing and Lithographing Company are aware of the company's side of the problem, stated thus for them by Mr. Parke:

"If we are going to attract better people, pay them more—do more for them than anyone else—we have to have some edge on the rest of the world to be able to afford it. That extra money has to come from somewhere. Where does the management expect to get it?

Stockholders Introduced

"Well, simply by getting each of you personally interested in improving whatever you do all the time. If each of us is constantly trying to eliminate waste, improve our performance, and make things easier for everyone else, we'll save enough money to do everything we have thought of so far, and be able to do a lot more, too."

Another feature of the award dinner was the presentation of stockholders who are not active with the company. Three of them were introduced to the guests, so that employees could see their lack of resemblance to stockholders of the cartoons.

Service pins were presented to 123 employees, including forty-year pins to R. L. Dobbins and James Jones.

THE INLAND PRINTER for June, 1948

American Type Designers Exhibit Turns Up Some Not-So-Widely-Known Styles

●R. R. DONNELLEY & SONS COMPANY, Chicago printers, recently sponsored an elaborate exhibit of the work of American type designers. Most of the types—such as Frederic W. Goudy's many beautiful creations, the fresh modern types of Lucian Bernhard, the contemporary work of W. A. Dwiggins (Electra), Rudolph Ruzicka (Fairfield), and many others—are well known to most printers. But the exhibit brought to light a few designs which would not be recognized by the average printer today, and it is a cross-section of these which is reproduced in this article (through the courtesy of the Donnelley company).

*Sound Banker
Receive Drafts
Electrical Winder
Novel Time Clock*

*Romantic 8
Home 4 Guard*

Although Will Bradley never represented as being a type designer, he seems to have done quite well in this field. Versions of his Roman type were offered by a dozen type foundries about half a century ago. The italic style, and the outline letter (shown above), are two Bradley efforts which few printers will recognize. Bradley's italic has somewhat the feeling of Warren Chappell's popular "Lydian" type design. The cap "T" resembles that of Willard T. Sniffin's "Raleigh Cursive."

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& aem
n
abcdefghijklmnopqrstuvwxyz
...:;!() 1234567890

Bgd

A hand-drawn appearance is evident in William Dana Orcutt's "Laurentian"—a type design which is unfamiliar to the average printer. The three enlarged letters exhibit a characteristic common to early pen lettering, that of sloping slightly to the right. Broad, flat finishing strokes on the ascenders show the influence of the broad pen. Lower case variants "a, e, m, n," further simulation of hand-lettering.

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Above is George F. Trenholm's aptly titled "Georgian Cursive." In this interesting design can be found numerous resemblances to several currently popular types such as Howard A. Trafton's "Trafton Script" and Robert H. Middleton's "Coronet." The letters have the feeling of having been carefully drawn with a pen and the heavy strokes then inked in solid. The construction of the interrogation mark is unusual.

FOSTER ABSTRACT

THE ESSENTIAL
LETTER FORM

Robert Foster's "Foster Abstract" is reminiscent of the days of cubistic and futuristic art. Its basic principle is to accentuate the essential letter form after all else is eliminated. "Pericles," which Mr. Foster designed later, markedly resembles his first effort. Some of the letters of the "Abstract" family, such as C, H, L, O, M, are almost identical with those of currently popular sans serifs.

Strictly speaking, the attractive letters below are not type designs, although they are used for typographical display. They are part of a group of alphabets, created by Lucian Bernhard, which are offered in the form of photographic prints by Photo-Magnetic Lettering, New York City. Printers everywhere are familiar with Mr. Bernhard's "Gothic," "Tango," "Modern Roman," *et cetera*; the designs below indicate his versatility.

MILLARD F. DAVIS

ATLANTIS OPEN

So Falls the Elm Tree

ATLANTIS ITALIC

Composing Room Notes

CONSUELO

The most beautiful French

PENSCRIPT ROMAN

Rodeo Mademoiselle

RODEO

Membership Dance

DEBUTANTE

NEW PALM BEACH

ROYAL

ABCDEFGHIJKLM
NOPQRSTUWXYZ
ZABCD.,;:"'-!?.()[]

ABCGOHIJUDEFYWXVPMN
RSTZLKQ.,;:"'-!?. 123456780

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
k a t b o p d c e s v y w x
f i j g l m n h u q z r r

Tommy Thompson is probably better known for his prolific lettering efforts than for his type designs. The three type styles shown above are two titling letters for *Collier's* magazine (caps only) and a titling letter for *The Saturday Evening Post* (which alphabet includes lower case). The influence of poster lettering (of which Mr. Thompson is a master) is plainly evident in these type designs.

AMERICAN TYPE DESIGNERS

Here are the American type designers
whose prolific efforts have made such a tremendous contribution to the graphic arts:

LINN BOYD BENTON*
MORRIS F. BENTON
LUCIAN BERNHARD
JOSEPH BLUMENTHAL
ALFRED R. BOSCO
WILL BRADLEY
WARREN CHAPPELL
THOMAS M. CLELAND
ELIZABETH COLWELL
OSWALD B. COOPER*
ERNST F. DETTERER*
W. A. DWIGGINS
WILLIAM E. FINK
ROBERT FOSTER
SIDNEY GAUNT
WILLIAM S. GILLIES
BERTRAM G. GOODHUE*
FREDERIC W. GOUDY*
C. H. GRIFFITH
VICTOR HAMMER
SOL HESS
DARD HUNTER
DARD HUNTER, JR.
GEORGE HAUSER

WALTER HUXLEY
CARL S. JUNGE
MAX R. KAUFMANN
RICHARD N. McARTHUR
DOUGLAS C. McMURTRIE*
ROBERT H. MIDDLETON
WILLIAM D. ORCUTT
WADSWORTH A. PARKER
GERRY POWELL
WILL RANSOM
FRANK H. RILEY
BRUCE ROGERS
GUIDO ROSA
LAWRENCE ROSA*
RUDOLPH RUZICKA
RALPH F. SEYMOUR
ROBERT E. SMITH
WILLARD T. SNIFFIN
TOMMY THOMPSON
HOWARD A. TRAFTON
GEORGE F. TRENHOLM
FREDERIC WARDE*
ROBERT WIEBKING*
JOHN ZIMMERMAN

*Deceased

Infra-Red Rays Useful For Drying Ink

By Eugene St. John

● "SICCATIVE SUPRA" is the arresting name of a drier made by a French manufacturer designed for use with artists' oil paints. Stripped of its fancy name, it is a cobalt drier in fluid form which in its way is, of course, a super drier (English for "Siccative Supra"). Another super drier with a sounding name is the infra-red ray, a useful form of radiant heat, which is probably as old as the human race since radiant heat was a human invention when the prehistoric individual first produced fire by striking flint against flint to obtain a flame. When he stood in front of the first man-made fire, it radiated heat which warmed his side next to the fire without heating the air around him.

Radiant heat was used as supplied by the ordinary incandescent light bulb by printers to accelerate the drying of inks long before the Ford Motor Company publicized its infra-red drying oven, the first large-scale application of this new tool in 1938. And just as soon as open-element electric space heaters were available, the printer adapted them as drying agents.

Gradually the manufacture and use of infra-red driers have become highly specialized. As radiant heat is especially useful in the drying of surfaces it has found wide use in the graphic arts, the paint and varnish, fictile (ceramic), textile and other industries. It is becoming useful in the paper and plastic fields.

After its adoption by Ford attracted attention to infra-red, a bibliography soon started and as early as September, 1940, THE INLAND PRINTER carried an article "Drying of Inks by Infra-red Rays," by F. W. Grantham. The bibliography of infra-red now covers many pages but the application of radiant heat has not yet developed into an exact science, especially in surface-finish drying in the graphic arts since various inks, varnishes, and lacquers have different inherent qualities, resulting in wide differences in the formulas, depending on the inkmaker and the specifications of the end use. Collaboration of the manufacturer of radiant heaters especially designed for the graphic arts, the inkmaker, and the printer has solved many apparently insoluble problems.

The first electric sheet heaters radiated heat from ordinary light

bulbs. These were followed by similar heaters with infra-red bulbs. The infra-red sheet heater of today employs open glowing coils, each coil a solenoid or electromagnetic helix. It has increased 100 per cent in efficiency as compared with infra-red bulbs or any previous electric sheet driers.

These modern infra-red heaters serve as well as gas flame sheet heaters and eliminate the hazards of gas fumes and open flames. An outstanding advantage of the electric heater is that it does not vitiate the air of the workroom as do open gas-flame heaters.

As infra-red heats the surface of the ink and permeates downward, it assists the normal drying of ink by penetration (absorption) and oxi-

dation. This quality of heat is of especial importance as the stock increases in thickness until on heavy card it is impossible to get enough heat through the sheet from beneath to set and dry the ink promptly.

In process and overprint multi-color where even a small amount of excess spray in the first down color(s) greatly handicaps the acceptance of surprinted inks, the infra-red heater has proved of great value in setting the ink against off-setting with the use of minimum spray.

Infra-red is used on the automatic feeder to reduce the waviness in the edges of sheets which causes slur and misregister, and in various positions on every kind of press as a sheet heater. It is also used on folding machines to cope with static electricity. The operators of proof presses find infra-red heaters a great aid in prompt delivery of heavily inked proofs.

One striking quality of infra-red rays is that they are absorbed to a greater extent and more quickly by black than by any color and least of all by white. Since a very high percentage of printing is black ink on white paper, infra-red heaters have a dual value because they dry the ink quickly without injury to the white paper which reflects the rays. While the heat is ample for all colors, colors range in infra-red absorption downward from black through gray, green, blue, red, and white.

The temperature of the ink film is the most important factor in determining the speed rate in forced drying. The energy in the infra-red rays is concentrated in heating the ink film which thus is not dependent on the temperature of the surrounding air for drying.

Other factors affecting the drying of the ink film by infra-red rays besides its color are the nature of the vehicle colored by the pigment of the ink and the thickness of the ink film. Volatile solvents as in letterpress heat-set and rotogravure inks leave the ink film rapidly and require little heat while solvents like mineral oils require some heat for evaporation.

It is unfortunate that many skimp on makeready since the general adoption of the sheet heater and the anti-offset spray. This is a mistake because it places a heavier load on these aids to prompt setting and



a bouquet
from "down under"

"Over the past fifty years your journal has been my constant companion during my career as a printer—firstly as a craftsman and later as proprietor of an organization producing quality work.

"The many excellent articles and hints contained therein have been a source of inspiration, and copies are carefully filed after being passed around the staff.

"It was interesting to note that even during the hard war years the quality of the production did not deteriorate, and we look forward each month for the latest in printing craft as outlined by your journal."

A. E. KEATING

A. E. Keating & Co.

Melbourne, Australia

drying. Through the use of excess ink to sidestep thorough and complete makeready, the film of ink of surplus thickness leads to the use of excess spray, in its turn leaving an uneven surface on the first-down ink which renders overprinting difficult and occasionally it is almost impossible.

Besides the electric infra-red sheet heater in general use, gas infra-red equipment is used to dry heat-set inks on high-speed magazine presses feeding from the roll. One kind of radiant-cup gas burner employs a mixture of gas and air under pressure which feeds the flames issuing from slots located radially around a center ceramic plug. The flames scud the cup wall and raise its temperature as high as 3000° Fahrenheit.

Infra-red ovens are used by photo-engravers for baking the special fish glue enamel on copper plates. When rolls of photographic films come from the developing tank, infra-red lamps with natural ruby bulbs are used to dry the transparencies without fogging.

Ordinary photography depends largely on controlled plentiful supply of either sunlight or artificial light but photographs may be taken in total darkness by means of special infra-red-sensitive films and lamps (photoflash or photoflood) whose visible light is absorbed by infra-red-transmitting filters. Because of the penetrative power radiated by the sun it is possible to photograph distant invisible objects.

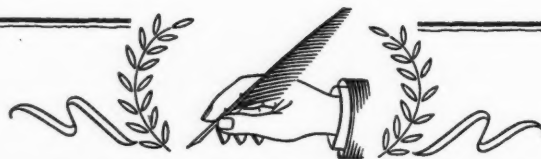
Infra-red rays are used to dry films of silk screen colors on glass and other material and also films sprayed by air brushes on various objects.

In the paper mill infra-red rays are used in glazing pressboard and in adhering one thickness of paper to another. It has been found that infra-red rays are the best means of drying bromide and contact prints, tracing reproductions and so on with minimum distortion.

★ ★ ★ ★

Rub- and Scratch-Proof Inks

As the tempo of modern printing accelerated it was necessary to develop inks that would dry rapidly with a rub- and scratch-proof surface which would enable printed sheets to withstand folding and cutting. The introduction of dull and semi-dull coated papers stressed the need of such an ink—especially evident when it was necessary to trim bleed edges of solids.



PRIZE WINNERS

in The Inland Printer's Letter Writing Contest on

"Why I Like the Printing Business"

★

First Prize, \$40 CASH

W. K. BROWNLOW, Lebanon, Oregon

Second Prize, \$20 CASH

HJALMAR ERICKSON, Minneapolis, Minnesota

Third Prize, \$10 CASH

GEORGE MACRAE HENDRY, Geraldton, Ontario

Twenty-five Awards of the Book:

"333 IDEAS THAT SOLD PRINTING"

LUIS W. ATLEE Waco, Texas	ROCKWOOD GORTON Glendale, California
HENRY C. BECKER Menosha, Wisconsin	WENDELL HERCULES Washington, D. C.
JOHN F. BETHUNE Berkeley, California	CHARLES E. HOLMQUIST Chicago, Illinois
BROTHER JOSEPH BOT Boston, Massachusetts	VERNON L. KISSIG Los Angeles, California
PAUL J. BROWN Chicago, Illinois	ROBERT E. MILLER Springfield, Illinois
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LORNE D. COOK Kingston, Ontario	G. H. PETTY Indianapolis, Indiana
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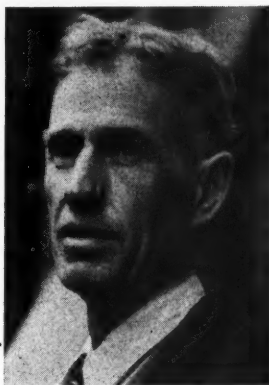
The Inland Printer thanks all contestants for their gratifying response in the letter writing competition. Awards have been mailed to the winners. Mr. Brownlow's first prize winning letter is on the facing page. Second and third prize winning entries will appear in succeeding issues.

From W. K. BROWNLOW, Lebanon, Oregon, comes this

1st Prize Winning Letter on

"Why I Like the Printing Business"

The printing business seems to have been particularly fascinating to the Brownlow family, for W. K. Brownlow is one of five brothers all of whom became printers. W. K. was an apprentice to the trade while still attending high school back in 1899 at Prosser, Washington. Later in his career he was regimental printer of the 14th U. S. Cavalry, post printer at Fort Walla Walla, Washington, and at Camp Stotsenberg in the Philippines. Back in civilian life, he spent some time in various parts of the midwest and northwest before settling down in Oregon. He lives in Rockhaven, Oregon. He is associated with Fred Van Loh, in Lebanon.



Contest Editor
The Inland Printer

Dear Sir:

I like the printing business, and, since any business must look first to revenue to justify its existence, I like it because it is stable. That is to say that it is less liable to seasonal fluctuations than many industries.

I like it because it is educational. Your printer, in addition to knowing his own business, must also know something about the business of those whom he serves.

I like it because it is creative. There is no limit to the possibilities of expression through the medium of a printer's tools. Basically, these tools are few--ideas, symbols, paper and ink. Craftsmanship is merely the means of their co-ordination.

I like the printing business because it is preservative. Anything that can be reduced to words or pictures can be preserved through the printer's art.

I like the printing business because it is a public service as truly as are the so-called utilities, and the least costly of them all. Your user of printing pays only for what he gets as he gets it. There is no stand-by charge.

Finally, I like the printing business because it is progressive. The ways of today are not those of yesterday, and the ne plus ultra of today may be passe tomorrow. There is no standing still. I like the printing business.

Sincerely yours
W. K. BROWNLOW

The first of the non-rub inks were the dull halftone inks for use on mat-coated stock, which would dry in an hour in a well heated room without the use of a sheet heater, to withstand the pressure of the cutter clamp in trimming the bleed edges. The first side print could also be backed up or perfected promptly without special tympan or other accessory. The favorable absorptive quality of these mat-coated stocks and the ingenuity of the inkmaker made these much wanted results attainable before the advent of synthetic resins and oils which began about 1929.

Then came the folded carton with a coating which brought about the present vogue for such containers printed in both color process and multicolor up to seven colors. These cartons required inks dried so abrasion from the contents (such as salt and sugar) and from transportation would not mar the printed surface of the container. With synthetic resins and oils the decorated folded carton acquired an inked surface that stands up under scoring, folding, and gluing, and the hazards of transportation.

These fast, hard drying non-rub inks are used on many surfaces on which regular inks could never dry. One well known example is photographic paper and cardboard which carries a coating that inhibits the drying of ordinary inks. The non-rub type of ink dries satisfactorily on this special paper and is used to imprint the names typographically on photographically printed picture postcards and so on.

However, these inks with super-drying quality point the truth of the old adage, "No rose without its thorn," as they dry with unwanted speed in an open can. In order to hold waste down, only as much ink should be withdrawn from the can as will be promptly used and it should be skimmed from the top of the ink in the can, leaving it as nearly level as possible and covered with a circular piece of oiled manila tympan. The lid is replaced on the can and sealed with gummed tape as when received from the inkmaker. Some sticklers for thrift then place a pound can in an empty five-pound can, put its lid on it, and seal it with tape. The most economical container when just a little of these fast-drying inks is used at intervals is the tube.

These inks must also be watched lest they dry bone-hard on the ink plate and rollers if the press is allowed to stand. In the case of prolonged delay, the ink should be

rubbed on the roller with the finger every half hour. If indicated, wash-up should be prompt in order to save the rollers.

In use, however, these inks perform admirably, running for hours like a regular ink without causing trouble from drying too rapidly on the press, a trouble still common enough with inks not properly formulated for drying. Such an ink will first show signs of not distributing freely, followed by a tendency to work gummy on the inking system, which leads to filling when it is advisable to wash up the inking system and change to better ink.

The drying of inks still remains a problem owing to the impossibility of calculating the suitable proportion of drier to each ink to meet all conditions, due to changes in atmosphere conditions and to chemical changes in the ink itself, as well as surfaces unfavorable to drying.

For example, a printer needs some green lake ink and orders it with the intention to use it promptly. Something unforeseen happens to prevent his doing so. The green lake ink is forgotten, but in the course of time along comes another job calling for green lake ink. The pressman is pleased (at first) to find an unopened can of green lake in the ink cabinet.

After the lapse of time the pressman is quite likely to be confronted with either one of two unexpected exasperations when he opens the can. One trouble, which if pronounced cannot be overcome by the pressman, is livering. He might as well order a fresh can.

The other trouble is unseen and not suspected by the inexperienced. The job is printed in the green lake, which gives no trouble at all on the press but what a headache when the bindery cannot fold and trim the job because the green lake refuses to dry in days. It had stood too long and in the meantime the alumina hydrate in it had killed the drier needed to make it dry.

If this trouble is discovered in time before making the run it is easily corrected by adding a little heavy drier. The danger here is in adding too much of the siccative, causing the ink to lose its flow and work gummy on the inking system, thus causing filling. If not noticed and the press is allowed to stand too long, the ink may dry so hard as to make it exceedingly difficult to remove it without ruining the face of the rollers.

When such a trouble is faced by a pressman of limited experience he

is fortunate if an inkmaker of long and varied experience is nearby who can tell him just how much drier to the pound of ink should be added for the particular paper on the job to make the ink dry without spoiling its working qualities. This, of course, implies that a capable ink-maker knows all the papers, many of which average at least three distinct-to-the-touch calipers to the shipment. No one has probed all the other chemical and physical variations in papers. Even the papermaker when handed an unknown coated paper cannot determine how much casein, glue, or starch is contained in the adhesive part of the coating.

What have these conditions to do with drying, the novice may ask. If the run is ten thousand and the paper of three different calipers had been sheeted from the reels into a single pile, the sheets will be so hopelessly intermingled when they arrive in the pressroom that the cost of sorting them according to thickness is prohibitive. The same applies when a shipment is received which varies greatly in finish from hard, medium, to soft.

The pressman is forced to make ready with enough pressure to care for the thinnest sheets in the caliper

problem and the hardest in the finish problem. In addition he knows that the thinnest sheets will need more ink than the thickest and the softest will require using more ink than will the hardest.

In such a mixture the most favorable arrangement which sometimes is encountered by chance is for the thinnest sheets to be softest, the thickest to be hardest and the medium thick to be medium in finish. Under even this least unfavorable arrangement, two-thirds of the sheets will be supplied with more ink and more pressure than is suitable and this constitutes a drying problem.

It must be obvious that any serious study of the drying of printing and lithographic inks of the type used by the majority of printers for many years must not be based on any single ink used on various papers for the test and facing different physical and chemical factors. In every instance a paper and the ink especially suited to it should face the tests presented by the various chemical and physical factors and then after the mechanics of make-ready have been utilized, the most made of the imperfect paper, ink, form, and press and the skill of the craftsman.

Flyspecks . .

BY B. N. FRYER

Much modern advertising comes to us peppered with dots. What function they serve (beyond giving linotypists more spacebands to the line) I have not yet fathomed. They are not a novelty, because dashes were formerly used for the same purpose, with less accommodation to linotypists.

I am told that they are ellipses. Maybe. What I understand by an ellipsis is "the omission of words obviously understood" (Webster), marked by three dots in the passage.

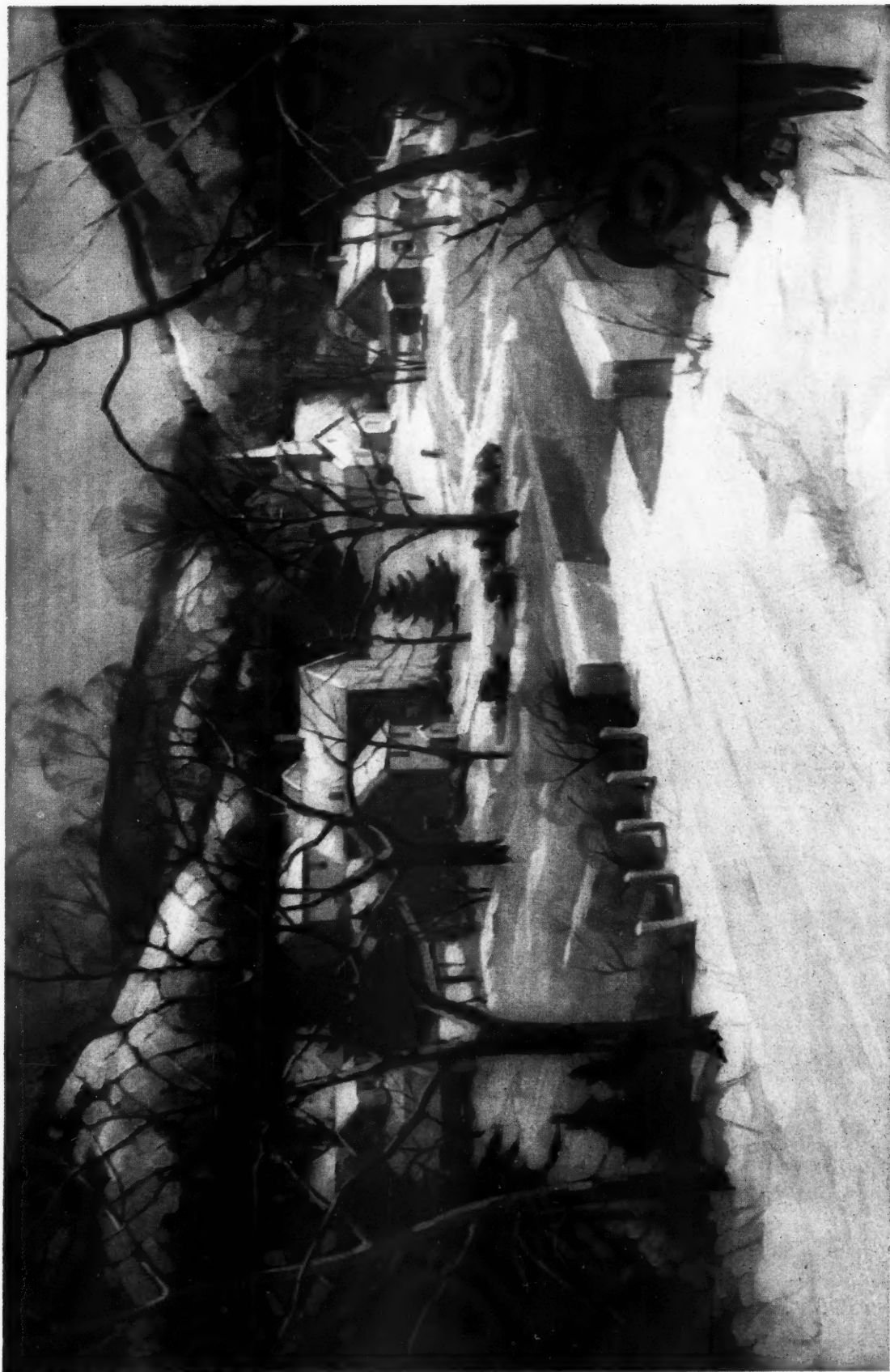
The rows of dots used by advertising copywriters are certainly not this. They seem to indicate omission of words the writers cannot think of when vocabulary fails, and the number of dots varies in proportion to the *furor poeticus*, off the chain (what might be called mystical expression).

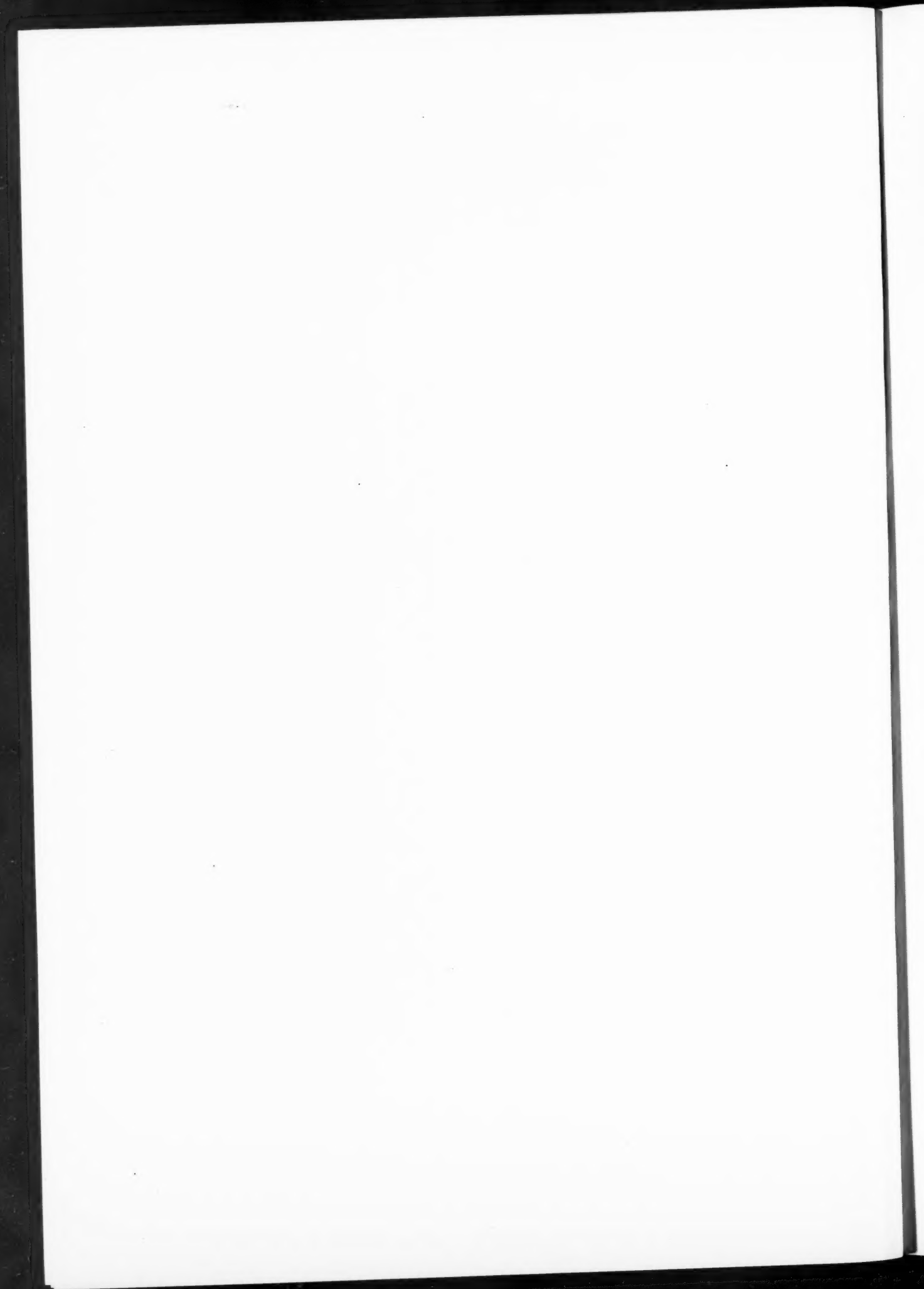
The irony of expecting John Doe to be mystical also lies in the precept of all good advertising men that we, the general public, the man in the street and the intelligent elector, have to be written down to because of our low mental age. Some lack of logic or of observation exists in this reliance on our being able to fill in these intoxications of verbosity.

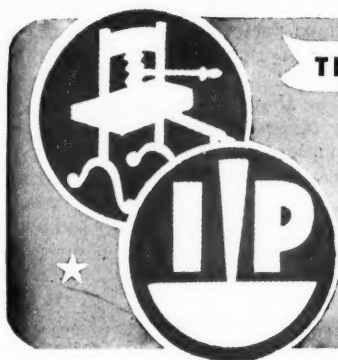
From a printing point of view, the Milky Way in reverse looks like typographical measles. Now that the affliction is attacking school and college publications, it is time someone's attention was drawn to the hiatus of thinking and the presence of mental laziness that the dots stand for, as well as their general ugliness.

The scene below was reproduced by offset lithography in the Publishing and Printing Department at the Rochester Institute of Technology. A Kodachrome transparency was made from a painting by Mr. Clifford M. Ulp, Supervisor of the Department of Applied Art at R. I. T. Color corrections obtained by the Magenta masking method.

Late Afternoon Winter







THE

PRESSROOM

BY EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential if you so desire and declare

TROUBLE WITH DRY SPRAY

Our dry spray unit has proved troublesome to us because of the excess spray needed to prevent offset. This excess spray collects on the printed sheet, causing trouble when overprinting on same sheet. It also collects on the tympan, eventually dropping on the type form, and in some cases, the rollers. The unit is mounted seven inches above the delivered sheet and it is timed to deliver spray to the center of the sheet on impression stroke only. As recommended by the manufacturer, fifteen pounds of air pressure operates this unit. Could you furnish us with information whereby we can use minimum spray, yet get the results needed? This trouble is experienced under normal printing conditions, using high grade stock and ink.

This letter is typical of several received concerning trouble with the use of dry sprays. There are various conditions which must all be known before expressing an opinion on this subject. Our advice is to consult the manufacturer of the spray.

USE OF VARNISHES

The use of varnishes and lacquers by the printing industry seems to be still in the experimental stage. And I admit that my education in this field could be a lot better. If you have published any informative articles on this subject, I would like to read them.

The subject has not been treated at great length in the trade magazines because aside from printers of labels and some other items, the great majority of printers farm out such work to the finishing concerns especially equipped with coating machines, ovens, and special drying units. One exception is overprint varnishing which must be done frequently by numerous commercial printers. Full information about this is supplied by the leading inkmakers. The paper, the ink, and the overprint varnish must be suited to one another and the makeready and handling of the decorated sheets in keeping. The introduction of high gloss inks has saved the extra operation called for in many cases.

It is possible that in the technology section of your public library you may pick up some information on their use but it would be more profitable to visit a label printing plant or a finishing concern.

In the past two decades many improvements in lacquers and varnishes have been made, many new ones have been developed, and research is constantly bringing out new ones as time goes on. Literature on the subject does not keep up with the changes so it is better to visit the plant of practical users of varnishes and lacquers.

Probably the majority of plants engaged in this kind of finishing use sheet-coating machines with direct or indirect gas-fired heat tunnel for drying. Grippers seize the edge of a sheet and carry it around a cylinder. A makeready, size of sheet, has been placed on the cylinder to raise the sheet. As it travels around with the revolution of the cylinder, the raised portion receives varnish or lacquer from a coating roller doctored by a smaller roller, both revolving in a fountain of the coating fluid. When the drum cylinder has made about three-fourths of a revolution, the grippers rise from the sheet as it is picked off of the cylinder by strippers on to a belt conveyor which carries it through the heat tunnel (oven) for drying. In wet or continuous roll coating the types of machines in use are reverse roll, straight roll, nip squeeze, with or without smoothing bar, knife, and doctor rods.

Whether sheet or roll coated, drying is in the tunnel. Some of the newer coatings present an explosion hazard and tunnels are conditioned to handle these either by revamping or providing more radiation with infra-red lamps and exhaust that is sufficient.

Lacquered and varnished papers and the cellulose tissues may be printed by the aniline or rotogravure process, from the roll.

PRINTING MUSIC

How is music most popularly and best printed? And is there a book of instructions on how music is photoengraved in the United States, as I think it is?

Because of lower printing plate cost, photogelatin printing (collo-type) and offset-lith are the most economical methods of printing music. The music is scribed first. The words may be set by machine. Reproduction proofs are next pulled of the type, after which it may be cut into strips and patched in on the drawing. The complete assembly is photographed, and from the negative the printing plate is directly made. The foregoing applies to the newly printed music.

For the reprints, entire pages are photographed and run as many up as the press will take.

We are not familiar with any instruction book on the printing of music, but from collotype printers and the offset-lithographers in your country you may learn the details.

"FOTO-REPRINTING"

We should appreciate information about the following questions: 1. Exactly what is "foto-reprinting"? 2. Could you furnish a specific statement of the equipment and supplies? 3. Who is the best "foto-reprinting" company of America?

We are in doubt about what you mean by the uncommon term "foto-reprinting" so advise that you send us a sample. We might guess, of course, that you mean "foto-reproduction" in which the workers in all divisions of the graphic arts are largely engaged. If you mean exactly "foto-reprinting," that might mean photo-finishing in which work many thousand firms and individuals are engaged in America although in production it does not vie with the graphic arts.

Briefly photo-finishing involves the development of negatives (black and white) and color transparencies (another name for color negatives)

obtained with a camera. The developed negative is then photographically printed on photographic paper which print is further developed and constitutes a photo. The original negative may be reprinted from a number of times. In fact, if a good photograph, good enough to pass the inspectors or checkers, is not obtained in the first print, a make-over or reprint from the negative is made.

The negative is returned to the customer since he later may want additional prints made from it or possibly enlargements or giant prints. Enlargements of prints may be made and this might be classed as "foto-reprinting." However, it is best to send us a sample for definite information.

EQUIPMENT PROBLEM

Could you put us in touch with the right manufacturer to help answer these questions? We are facing an increasingly difficult production problem with an eight-page antiquated semi-rotary, printing 7,000 copies of either a 16-, 20-, or 24-page paper weekly. It is obvious that this machine must be replaced soon but we do not know of a machine on the market that will come close to being what the small daily or weekly needs. Having considered going into the offset field in our job plant we are now wondering if any manufacturers are planning a small newspaper press or a large enough job press in offset to at least handle this load in tabloid form. We doubt that any press now on the market is designed for our job but we are wondering if any manufacturers are planning to care for this field. Realizing the difficulty of the question, the writer would, nevertheless, appreciate help in putting us in touch with a logical manufacturer.

Since the number of manufacturers making presses to handle this load economically is limited, inquiry addressed to this group might bring interesting responses.

CHOICE OF ADHESIVE

We are going to print 10,000 booklets on coated cover stock, consisting of a cover and a long sheet pasted on the cover. Our problem is just how to attach this sheet on the cover the most economical way, without the paste squeezing out and sticking together when stacked. Please tell us if there is any way to print gum arabic on the end of this sheet so that it can be moistened and stuck on as you would seal an envelope.

There have been recent developments in remoistening gums and other adhesives which impel us to advise you to consult adhesive manufacturers but be careful to send them samples of the different sheets to be adhered together.

CAPILLARY ATTRACTION

Is there a homelier satisfactory synonym for capillary attraction and just what is capillary attraction?

A successful inkmaker who had never entered college halls but had graduated from an orphan asylum and the pressroom to the position of chemist with two of the largest ink-makers in succession before he had his own inkmaking plant, when asked by a pressman for a simpler name for capillary attraction, would say, in reference to the old line inks in use by most printers: "The vehicle of the ink filters into the paper. Enough of the vehicle remains on the surface of the paper to bind the pigment to it. Capillary attraction is a fact that cannot satisfactorily be explained. Your question ranks with 'Who can say why today tomorrow



Printing on Foil

The principal requirements in printing on foil and the foil side of foil-laminated papers are deeply etched plates, thorough makeready, foil inks, and care in handling the stock both before and after printing.

The anti-offset spray has removed much of the hazard of offset and smearing. Plants not equipped with spray guns may slipsheet, use trays, and lay the printed sheets out dovetailed or shingle-wise when possible. When printing light forms on lightweight stock it is often possible to use the tray for low piles and avoid slipsheets. However, the work must be carefully watched and examined regularly at intervals during the run. When running heavy forms on heavy stock it may be necessary to lay the printed sheets out singly to avoid offset, smearing, and sticking.

Modern printing inks, improved with synthetic resins and oils and the anti-offset spray, when introduced during the third decade of the present century proved of great value in meeting the demand for printing on foil and foil-laminated papers.

This work is done by all of the major printing processes and from the roll as well as on sheets.

When very heavy forms are run on the paper side of the lamination, if there is any question of the impression showing on the foil side, the way around is to use a rubber form for the paper side.

When printing on colored or lacquered foil such as blue, red, green, or any other color than the regular gold and silver, it is usually necessary to make a first impression in white ink as a ground to render the true values of the subsequently sur-printed colors.

By Eugene St. John



will be yesterday' and the famous poser of Pontius Pilate, 'What is truth?'"

The above synonym is as good as any other such as oozing, seepage, and migration. Two simple examples of capillary action are the feeding of oil to the flame by the wick of a lamp and the pick up of writing fluid by a blotter.

The action is somewhat different in the old line inks on absorbent paper. The first step is a filtering of some of the vehicle into the surface of the paper, followed by the preliminary setting of the remainder of the vehicle on the surface which later hardens and binds the pigment to the surface.

BEST QUOINS

What is the name of the firm which manufactures quoins which have small, round interlocking notches? I have seen these quoins in plants in Illinois and Indiana, but can't recall the name of them. I have worked with this type of quoin and regard it as the best on the market.

The final test of time has left the direct thrust quoin as preferred to all wedge type quoins for security of lockup. Of equal importance, due to the increased tempo of today's printing, is speed of lockup and that is attained in the Hispeed type, made in lengths of from 4½ to 12 inches, with which it is possible to lock up with fewer quoins, thus saving time. Lockup is by direct and powerful expansion, without the end thrust of older type quoins with the tendency to "squabble" or disarrange the units of the form. Each quoin is operated with one turn of the key. Register is easier to hold. This quoin is ready for instant use anywhere, form, foundry, or press.

"CAPPING UP"

I would like very much to have some information about the term "capping up." Although I have heard this expression used, I do not know what it means, and would appreciate your defining it for me.

Your query takes us "away back when." The term "capping up" was applied to the numbering of the pages to be printed in folios on the old drum cylinder presses.

LAUNDRY MARKING TAGS

We are interested in purchasing a machine or machinery to manufacture laundry marking tags, as per samples enclosed. Please supply list of firms manufacturing this type of machinery.

This blank tag, 1 by 1¾ inches, may be scored 3/16 of an inch from one of the longer sides and 5/16 of

an inch from the other without recourse to a special tag-making machine. The two scores may be made on long strips of thick, tough paper or thin card on any flatbed press by means of ordinary scoring rules, and then the long strips may be cut to the length of the tag on a power paper-cutting machine. The larger the flatbed press and the paper-cutting machine, the more economical the production when a very large sheet could be scored and chopped up on a modern power cutter. The only competing method is to feed from the roll, score, and cut in one operation on a specialty press and then you would be faced with the necessity of finding other work to keep the special press busy in order to pay for its installation.

If this tag must be supplied to the customer folded, as per sample, then the flatbed route is preferable unless you can find other work to keep the specialty press busy. If a trade mark or other imprint is to be printed on the tag, this too may be handled by either method.

TROUBLES WITH LINE SLUGS

We are having considerable trouble with our line slugs. You will note the broken letters on the enclosed proofs which were for reproduction on the off-set press. Some of the proofs on the 10-point came out well and required little makeready but, as you will note on other proofs, the face is very bad. We tried extra impression which didn't help much. No doubt the 6-point mats are worn. We had no end of trouble with these proofs. We have a fairly new set of mats in Vogue and seem to have the same trouble. Note the leader lines on the program. What causes poor line-up of individual letters in the folder job? We have had machinists work on our composing machine who are considered to have the know-how but we do not seem to get very far. Would you please give us your opinion?

The likely cause of poor alignment of characters in the slug is old mats with badly worn ears.

There are a number of possible causes contributing to the production of a faulty face, one or more of which may cause sub-standard quality; Unsuitable temperature of the metal; dross in throat and mouth-

piece; a defective pump; and not enough tin in the metal. The first three causes are unfavorable casting conditions which should be corrected before stepping up the tin content as the slug improved by the addition of tin might hide unfavorable casting conditions.

The temperature of the metal pot should be between 540 and 550° F. Afterward the mouthpiece temperature should be adjusted high enough to keep the throat and mouthpiece free from dross. If the pot had previously not been hot enough, it may be necessary to reduce the heat of the mouthpiece, which if too high may cause sticking of the ejector blade or misshapen feet of the type. The special cone-shaped drill furnished should be used to remove dross from the mouthpiece holes, because straight drills may enlarge the holes, causing the metal to flow into the mold and chill before reaching the face. If the metal is to cast a solid slug, it must be squirted to the face.

After casting conditions have been checked and corrections made, the

More about those Wrinkles

IF I SHOULD ever flunk on removing wrinkles from just one job of printing, then woe is me. I would never hear the end of this. Seems like we find a new one ever so often.

It came to pass just recently on paper stock 35 by 48, very thin and slippery; all dried out on the outer edge, and it lays on the feedboard like an inflated parachute. Now we get a wonderful looking specimen. Ripley should hear of these wrinkles at the gripper's outer ends as well as the back end of sheet. Wow, what a mess! Jogging also started out like nobody at home. Well, we licked the stuffing out of this. All wrinkles out and swell jogging too. Here is what we had to do: First we tested all grippers, then raised the end grippers and placed a heavy card under the

next end gripper. Fed stock over a hump to straighten sheet to guides and had to use a long stick attached to the hoppers to get the air out from under the sheet and down flat on the feedboard at the gripper end before the grippers took hold of hand-fed sheets, as hand feeding did not give sheets much time to settle at gripper end. So the stick was attached to the hoppers or, as they are sometimes called, sheet holders.

This job happened to be one of those large solid reverse forms—lots of drag and plenty of ink. Jogging proved to be another problem, so we used the gas burner as well as the electric neutralizer to remove all static. Then some bailing wire out at the outer ends of fly-sticks on the delivery where you screw the sticks on. This wire is raised up to keep sheets from nose-diving onto the load and also keeps sheets from curling under as some stock will do no matter what side it is printed on when loaded with plenty of ink and impression. We also had some pieces of cardboard hung onto the front ends of the jogger to help hold sheets up somewhat to delay landing on the load at this end.

The problem of adjusting grippers to maintain and keep same gripper margin thru the run depends on the foundation (or must we say what is underneath the gripper). Grippers on the two-color press have what we believe is a solid foundation as they contact a steel block under each one. This is why we get good register, whereas on the single-color press your gripper will eventually, on long runs, wear down until the tumbler rests on the stud and grippers cannot dig down any farther, and so your gripper margin will vary from start to end of run. If we leave out that extra manila or card between tumbler and stud when re-setting grippers and pack grippers down good and solid on packing, we will not get any of that extreme variation on the gripper margin.

For good register on heavy, thick cardboard and soft blotter stock, it is best that we adjust gripper with a sheet of the stock under the grippers. This adjustment will relieve the spring action and stop grippers from digging into stock and the consequent movement at this point.

—By Joseph Kovec

tin content should be checked. It should run about 3 per cent. Sometimes an insufficiency of tin is caused by not using flux in remelting. Fluxes should be taken advantage of as metal cleaners and preventives of metal loss through freeing good metal caught in the dross. A piece of flux just large enough to moisten the dross is placed on the metal, after which it is moved about with the stick and skimmed. The metal should be cast in cold molds after it has cooled to between 520 to 550° F.

It is lack of solid support beneath the face that causes it to print poorly instead of sharp and clear. Sometimes a hollow slug does not show imperfect through side cavities and must be broken to be detected. Hollows then may be found in the slugs at various distances from the face. At times the hollows may be so close to the face that whole letters and even words may sink below type height under the impression of printing, or molding.

CLOCKWISE PYRAMID LOCKUP

Would you call this clockwise pyramid lockup correct? One quoin on each of two sides, upper and right, is used and the furniture is pyramided with four pyramids of furniture, one on each side of the form with the apex or shortest piece of furniture next to the form on two sides and next to the quoins on the other two sides. The form is 18 by 24 picas and the adjacent pieces of furniture are 20 by 25 picas, two of them constituting the apexes of the corresponding pyramids. The four adjacent pieces immediately surrounding the form are arranged in the conventional L. I tell the apprentices a square lockup using four quoins is proper. I have seen too many pyramid lockups buckle and cause smashes of parts of form or press.

The pyramided furniture is poor practice, likewise quoins right up against a reglet next to the form. The quoins should be set in the furniture midway between the form and end of chase, on the two sides that they are used. While one old-style quoin could be used on the 18-pica side, two would be better on the 24-pica side. The L arrangement of furniture is okay.

STICK FOR PAPER CUTTERS

A new plastic cutting block is said to have the strength of wood but to be impervious to chipping or splitting. It is used on die-cutting machines fitted with steel dies to cut articles of fabric, leather, and paper and should be welcomed as a good substitute for the cutter sticks which are now in use on the paper-cutting machines.

CHECKING MAKEREADY

Is there a dependable means of checking the makeready on a halftone or process color form before starting the run?

The most reliable method is to examine the print as okayed to run with a magnifying glass while comparing it with the engraver's proof. Some pull a test print on a sheet of best grade newsprint or m. f. book placed on top of a sheet of the stock for the run and conclude that if the lights and highlights print clean and the deeper tones strong and clear, the makeready should answer.

The more reliable method is to examine the engraver's proof under the glass. If the dots are fully colored with a uniform film on edges and center, and sharp and clear in outline, the production press print is lacking in some respect if it does not approximate the proof. If the

dot in the production print is gray in the center but strongly outlined, it may be that the dot is not receiving a gradated impression and that the ink is either too soft or lacking in color strength. If the outlines of the dot are not sharp and clear, more impression is needed.

When adding squeeze it must be proportioned to the tone of the dot, otherwise the size of the dot will be abnormally increased with the result that the non-printing space between the dots will be decreased and a true rendering of the reproduction is lost.

FAULTY PLATEN SUPPORT

Some months ago I worked for a man who used an 8 by 12 platen press which worked perfectly then and later when I bought it. It had been sitting on a concrete floor without being bolted down. Now I have it in my shop. I haven't run more than ten jobs on it and the platen lock under the delivery board jumps out on every impression. I have had it on a concrete block but it still jumps. Can you give me the possible cause of this trouble? Should the press be perfectly level and bolted down?

It should be bolted down but not necessarily on concrete if suitable wood support is available. Of course, it should be level.

Forms at all heavy should be locked a trifle below center. If slur continues, a new rocker spring may be needed. Or the rocker arm may have shifted or the faces of the rocker support and the faces it supports may be so badly worn that they need repairing, a job for a printer's machinist. By watching these parts as you slowly turn the fly wheel by hand you might note the cause.

HALFTONE BLACK INK

We are having trouble with our halftone black ink for enamel stock. The prints are too gray, mottle easily, and dry too slowly, smearing from a finger rub several weeks after printing. The highlights fill up easily. The enclosed sample will give you some idea of the trouble we are having. This sheet is a "spoil" from a run we had and is not in register but shows the defects of the ink. We will appreciate any information you can give us.

Send a similar sheet to leading inkmakers and specify requirements and you may count on receiving a good ink, strongly toned so that it will not print gray like four-color process black, heavy enough in body not to mottle on enamel stock, short enough in body not to fill, and of the non-rub drying type which will dry hard against rubbing in a few hours. Such inks may be had readily if you will give the exact specifications to the inkmaker.

QUESTIONS

It's a Quiz

Answers to the following questions have appeared in the pages of *THE INLAND PRINTER* and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 72?

1. Paper is "two-sided"—are you able to name the sides?
2. Five or more folds are usually unsatisfactory on smaller-type folding machines on the following weights of stock:
 - a. 60 pound basis
 - b. 70 pound basis
 - c. 80 pound basis
 - d. 100 pound basis
3. How accurate can plastic plates be made?
 - a. To .001-inch
 - b. To .002-inch
 - c. To .003-inch
 - d. To .004-inch
4. Old plastic plates are useless from a salvage viewpoint. True or false?
5. The American public uses more paper than any other material with the exception of what other two materials?
6. What was the name of the first American newspaper to be published regularly?
7. What type of typewriter ribbon is used to get the best black print for reproduction?
8. If you want a booklet to lie open for reading, which of the following bindings would you choose?
 - a. Side-wire
 - b. Saddle-wire
 - c. Binding post
 - d. Spiral

MILDRED HELEN HOLMES, of Oak Park, Illinois.—The informal layout of your stationery is decidedly effective. The merit of this is to a considerable extent nullified by extreme and unpleasing contrast in tone and design between the delicate cursive used to set your name in three staggered lines and the extra bold condensed sans serif. Also there is



Prints of Paris

Paris Printing Company, Kansas City, Missouri, employs paper color (gray) to get nice three-color effect with only the blue and black impressions

a bit too much spacing between the words to look good.

HERBERT W. SIMPSON, of Evansville, Indiana. — The work you submit is on the whole excellent, color combinations invariably good. On occasion, as on your own series of mailing cards "Faces in Your Future," for instance, you verge upon going off the deep end in your effort toward modernity with layouts which are somewhat complex, too many spots to attract the eye which makes for at least a bit of confusion. Simplest layouts—those with fewest points of eye attraction—are nearly always the best.

COMPTON E. STERN, of New York City. — Your blotter "The Impossible We Do Immediately, the Miracles Will Take a Little Longer" presents remarkably good copy but the presentation leaves much to be desired. The copy, quoted, doesn't stand out in the piece as it should, signature lines at bottom are proportionately too prominent. Why set much of the copy all

The Inland Printer's

Specimen Review

By J. L. FRAZIER

Mark for the attention of this department printed items on which you desire criticism. Send in a flat package; do not roll. We regret that personal replies cannot be made by mail



caps, start words like "Impossible" and "Miracles" with caps, and then set "Compton" and "Stern" all lower-case? We cannot "get" this. It doesn't look good to us.

O. R. THOMPSON, of Xenia, Ohio.—Blotters of Spaler Printing Company which you submit are very interesting indeed, simple and highly readable. The layout and typography do not obtrude, giving the copy the emphasis, which is highly proper. While the blotters are well designed and set along

lines which are structurally simple—not complex—we regret some of the stylish newer types are not evident; all used would be called "old timers." Good, properly close, word spacing and distribution of the white space are excellent features of the blotters.

EDGAR BISSANTZ, Washington, District of Columbia. — Thank you for the two

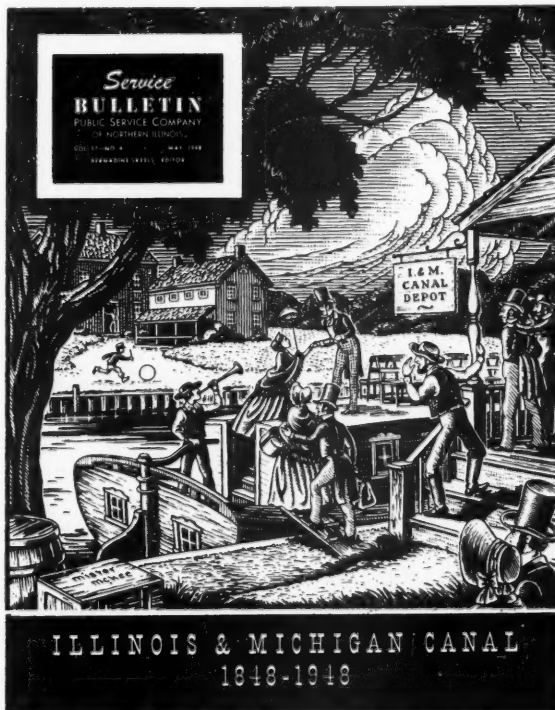


Prints of Paris

Another effective cover of the Paris Printing Company's house magazine. Doe is in black silhouetted against cold blue background on gray stock

examples of calligraphic work of Byron J. Macdonald, of San Francisco. There is booming interest in this kind of work, more and more are taking it up. In the item "We Americans have never yet reached the limits of our power" the light-toned condensed lettering is more smooth and free, more in keeping with the work of the leading calligraphers, than that in "Union of the Free," lettering of the text of which is inclined to obesity, more mechanical, and more like what we formerly spoke of as "engrossing."

ATHOLL S. GLASS, of Pittsburgh, Pennsylvania. — Your Christmas greeting folder, designed in the spirit of early printing, is very interesting. Printed in gold, red, blue, and black on light buff stock, it is colorful as were the early manuscripts illuminated by hand. Set in Goudy Text, it has the feeling of the early printed pieces set in Gothic types. The decorative spots and initial, which you cut out



ILLINOIS & MICHIGAN CANAL
1848-1948

Wood-cut technique is effectively printed in brown; black is other color on cover of bulletin issued by Public Service Company of Northern Illinois

Calligraphy's Flowering, Decay, & Restoration

WITH HINTS
FOR ITS WIDER USE
TODAY

By Paul Standard

THE SOCIETY OF TYPOGRAPHIC ARTS
CHICAGO • 1947

Cover of promotion piece hand-lettered by Chicago calligrapher Ray DaBoll. Main display and ornament is in a warm brown, balance of copy in black, on a generous background of soft, white stock

of linoleum, add character. Printing "Season's Greetings" and your name on a sheet of manifold paper laid over the folder, so that the piece itself might be retained as a keepsake, is an unusual idea.

JOHN M. FONTANA, of Brooklyn, New York.—Thanks to you for permitting us to see the various printed items used in connection with celebration of Printing Education Week at the Arthur S. Somers Junior High School. It appears that you put on a very good program. The pieces themselves are better than average. Beyond guarding against spacing lines too tightly there is little that can be done to improve quality without more of the later and more stylish type faces to give printing, also, that much-talked-of "new look," which this writer considers more desirable than was true in the case of women's attire. Ballerina dresses on the street, at least, strike us as ugly and out-of-date like Engravers Old English.

BURGAY & COMPANY, Havana, Cuba.—Congratulations on your brochure, "25 Years of the Typographic Art." It is one of the most attractive and impressive to reach this desk in a long time. Selection of the heavy grained light gray stock for the covers was an excellent choice. Title appears in blue against printed silver background, this inside blind embossed border about one-eighth inch wide. Letter-

ing of title "25 Anos de Arte Tipografico" is characterful. The whole is topped off by blue plastic binding. Covers extend approximately one inch outside the 9- by 9-inch text pages and the effect is heightened by end leaves of the same color as the cover in lighter weight. Typography of text is exceptionally good and printing on heavy coated stock excellent.

THE GOULD PRESS, of Atlanta, Georgia.—In design your new letterhead (and the invoice, of course) is interesting and impressive. The Ben Day effect of the panel, through use of fine-line rules extending across printed in light gray-green, is very good, with open spaces in panel for trade mark on left and name line to the right of it. Only fault as we view the piece is unattractive type in which name line is set. Sans serif caps of medium weight

would "make" the design. The face used (a modernistic style seldom seen any more) doesn't seem to fit in with a flat panel because the highlighting with a fine secondary line gives a three dimensional effect. It is better on the non-paneled pieces—business card and envelope, for example—but is too weak in tone for some of the less important lines.

VICTOR ANCONA, of New York City.—The folder for the Leebo Printing Company is highly interesting and effective with title following along from page one to three, "Neither Rain, Nor Snow, Nor Flood" on page one; "Shall Keep Us from our Love" on page two; and "Fine Printing" on page three. We regret nature of piece is such that space doesn't permit an adequate description. Feature is clipping on first page from item in New York Sun in

YOU AND YOUR FRIENDS
ARE CORDIALLY INVITED TO SEE
AN EXHIBITION ON

American Type Designers and Their Work

AT THE LAKESIDE PRESS GALLERIES
OF R. R. DONNELLEY & SONS COMPANY
CHICAGO, ILLINOIS



THE EXHIBITION MAY BE VIEWED FROM 9 A.M. TO 4 P.M.
MONDAYS THROUGH FRIDAYS (EXCEPT ON HOLIDAYS) FROM
NOVEMBER 3, 1947, TO FEBRUARY 27, 1948, ON THE EIGHTH
FLOOR, THREE HUNDRED FIFTY EAST TWENTY-SECOND STREET

Repetition of the illustration of old time type-caster forms interesting pattern on the cover of invitation. Unusual feature is that the one-color design, instead of white space, occupies most of the area.

black against white ragged panel with part of title in reverse color against solid red, rest of background being reverse diagonal line Ben Day. Item relates to flood which forced or encouraged the move. Reverse color plates printing first and third pages are decidedly effective. Congratulations on general effectiveness of the item are decidedly in order.

JOHN F. BETHUNE, of Berkeley, California.—Program folders for Petri recital and social evening of American Chemical Society are excellent, as are other items although extra condensed type as on title "Announcing Mary Manning as Bride's Guide" should not be all widely letter-spaced even though it is done in some so-called smart advertising. The second folder mentioned is printed in silver on brilliant red cover stock. While to read easily and comfortably the page being read must be held at a slight angle with respect to the eyes—not square-on—even the smaller type is clear enough when held at right slant, which is quickly discovered. The brilliance and distinction of the piece so printed is such as to compensate for what at first seems a mistake in selection of printing color. You are one of the top-notch typographers of the land, as



THE WEDDING OF
HER ROYAL HIGHNESS
PRINCESS ELIZABETH
AND LIEUTENANT
PHILIP MOUNTBATTEN, R.N.

WESTMINSTER ABBEY

20 NOVEMBER

1947

A severe simplicity formalizes cover of souvenir program for the stately occasion of a royal wedding. Type and coat of arms are in black on a heavy white stock

is evidenced not only by items you have sent for review but your success in our latest contest in type, layout, and selling.

RAND AVERY-GORDON TAYLOR, Incorporated, of Boston.—Your four-page 11- by 8½-inch company magazine, "Odds and Ems," is excellent in every way. As placing 11 before 8½ above indicates, the page is oblong and so quite an exception in so-called "house magazines." That is one thing that gives your publication personality and we note title of article on the first page is "The Punch in your Catalogue is its Personality," an excellent point, by the way, and one to be remembered by all. Layout, display, and illustration are modern, carry a big wallop (within good taste, of course) which commands attention and the urge to read. Interesting and valuable publicity-wise is reproduction of section of

column "Through the Years with the Boston Traveler" where there's a paragraph titled "75 years ago" (January 26, 1873) which reveals that your company, then Messrs. Rand and Avery, was planning erection of a new building at the time. Presswork is also representative of the best craftsmanship.

ALLIED TYPOGRAPHERS, INC., of New York City.—Your new type specimen book represents an ambitious undertaking. Its 12- by 9-inch pages contain a varied assortment of nice book faces and advertising types. Perhaps the most unusual feature of this plastic-bound book is that, unlike the conventional book which is bound on the side and printed the short way of the sheet, your type book is bound across the top and is printed the long way of the sheet. This arrangement works out very nicely with display types

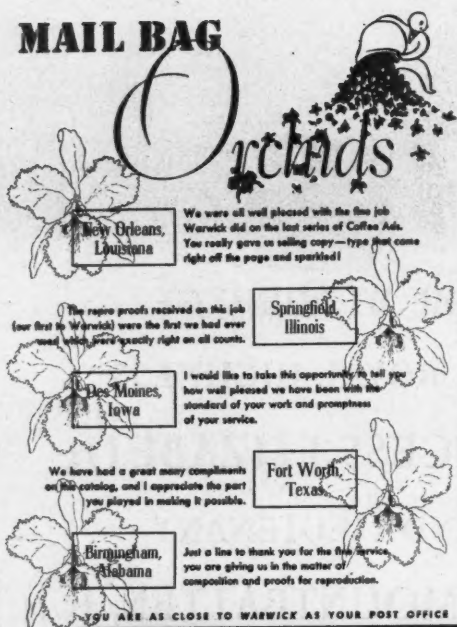
OUR ANCESTORS considered Christmas in the double light of a holy commemoration, and a cheerful festival; and accordingly distinguished it by devotion, by vacation from business, by merriment and hospitality. They seemed eagerly bent to make themselves and everybody about them happy. With what punctual zeal did they wish one another Merry Christmas! and what an omission would it have been thought, to have concluded a letter without the compliments of the season! What a fund of delight was the chusing King and Queen upon Twelfth-night! To account for a revolution which has rendered this season (so eminently distinguished formerly) now so little different from the rest of the year, will be no difficult task. The share which devotion had in the solemnization of Christmas is greatly reduced; and it is not to be expected, that those who have no religion at any other time of the year, should suddenly bring their minds from a habit of dissipation to a temper not very easy to be taken up with the day. As to the influence which vaca-

tion from business and festal mirth have had in the celebration of the holidays, they can have no particular effect in the present times, when almost every day is spent like an anniversary rejoicing, when every dinner is a feast, the very tasting of our wines hard drinking, and our common play gaming. The most fatal revolution, and what principally concerns this season, is the too general desertion of the country, the great scene of hospitality. There are theatres, music, and I may add many other entertainments, which are only to be had in perfection in the metropolis; but it is really a fact, that three parts in four of those who crowd the houses which are already built, and who are now taking leases of foundations which are to be houses as fast as hands can make them, come to town with the sole view of passing their time over a card-table. To what this is owing I am at a loss to conceive; but I have at least the satisfaction of saying that I have not contributed to the growth of this folly. Richard Owen Cambridge, in Edward Moore's periodical, The World, No. 104, Thursday, December 26th, 1754.

SOME OLD REMARKS ON CHRISTMAS WHICH READ LIKE PRESENT ONES COME TO YOU WITH HOLIDAY GREETINGS FROM A. R. TOMMASINI, 1947

Christmas greeting of A. R. Tommasini is tremendous in size (9½ x 13¼ inches). The type is black; rules, stars, and initial are in red, on white

MAIL BAG



New Orleans, Louisiana
We were all well pleased with the fine job Warwick did on the last series of Coffee Ads. You really gave us selling copy—type that came right off the page and sparked!

Springfield, Illinois
The reproduction received on this job (our first in Warwick) were the first we had ever seen which were exactly right on all counts.

Des Moines, Iowa
I would like to take this opportunity to tell you how well pleased we have been with the standard of your work and promptness of your service.

Fort Worth, Texas
We have had a great many compliments on the coloring, and I appreciate the part you played in making it possible.

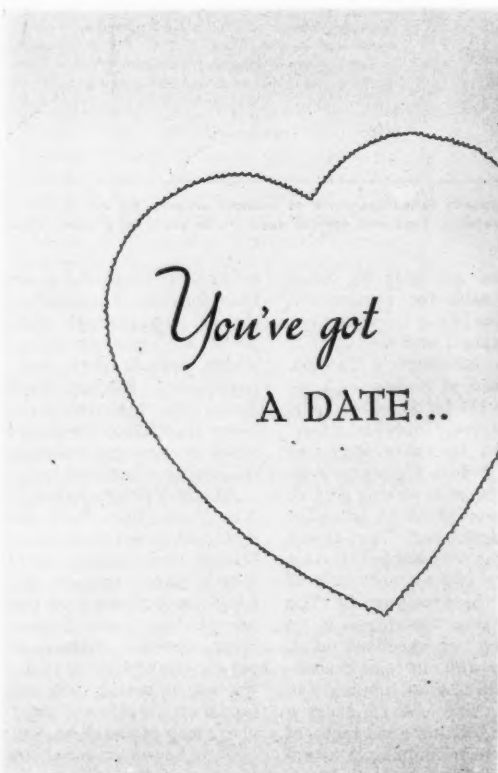
Birmingham, Alabama
Just a line to thank you for the fine service you are giving us in the matter of composition and proofs for reproduction.

YOU ARE AS CLOSE TO WARWICK AS YOUR POST OFFICE

Warwick TYPOGRAPHERS, INC.

928 WASHINGTON AVE. • ST. LOUIS 1, MISSOURI

Orchids in word and picture abound on this direct-mail advertising piece. The significant illustrations were, of course, printed in an orchid hue. Most of type is in black, on heavy white card stock



You've got
A DATE...

New York Club of Printing House Craftsmen always comes through with a nice invitation to club affairs. Red and black on white stock

66

set in two 30-pica-wide columns. Inside pages, with copy printed in black, are enlivened with spots of bright orange. Onto the heavy cardboard covers (faced with a white pebbled stock) are pasted sheets of an orange cover stock printed in gray and black. We do not wonder that the book has met with favorable response.

LOUIS ALLIS COMPANY, of Milwaukee, Wisconsin.—Your offset printed company magazine, *The Louis Allis Messenger*, is among the finest we see. Company advertising is restricted to a two-page spread near the front where various items you make—mostly motors—are illustrated by outlined halftones and brief text. Otherwise the full-color pages are devoted to things of a human interest nature, for the most part of a religious nature. As an example there is the page reproduction of the "Last Supper" painting of Giovanni Battista Tiepolo with only legend on left-hand page facing. Few, indeed, pass over such things without thought and as few do not appreciate being reminded of such important events, especially when presented in such a way. More commonplace things like the page "Spring" and "The Legend of the Dogwood" are equally well presented. Filled with material

looking and interesting. We can offer but one constructive criticism. The second color, blue, is excellent where type matter appears in reverse (white paper). That means, of course, the blue is too deep for overprinting type at all small in black. If some of the blue plates—particularly those to be over-printed, like, for instance, the one on page 19—had been screened to fifty per cent tone value there would be very definite improvement. There would be the incidental gain of the effect of an additional and, of course, harmonious color. The screen plates might have been avoided if a blue ink just strong enough to make type matter of reverse plates clear enough had been used. Punch—impressiveness—is the big feature, not copy which we are not going to attempt to evaluate, though our cursory look-see of copy makes a good impression.

THE MONTCLAIR LIBRARY, of Montclair, New Jersey.—Items of printing for your library which Margaret Quigley writes and Dorothy Waugh designs are excellent, neat and otherwise in keeping with such a fine institution as a public library. Those operating the institution are to be congratulated on the importance they place on high-grade

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	



IF YOU'RE PREPARED—a bit of unexpected "weather" won't upset you. Doing business with a printer who meets emergencies with skill and composure will simplify your printing "problems."

THE F. A. BASSETTE COMPANY • PRINTERS • SPRINGFIELD, MASS.

Blotter advertising (incorporating a calendar) is one of the best promotion mediums available to printers, and this eastern company continues to make good use of it. Cartoon is in brown and yellow-green; the type is in brown, on white stock

about the best things of life, you are doing a service to humanity in the slant taken. It all but appears as purely public service. To repeat, we believe that the "Messenger" is produced in an excellent manner.

B. B. MORTIMER, The Reading Eagle Press, of Reading, Pennsylvania.—You are right. Sales Manager, Mr. E. J. Ingram, of the Metropolitan Edison Company, and his associates did a swell job in writing, laying out, and illustrating the first issue of the company's magazine, "MECO System." They made it also lively

printed forms as much as is Miss Waugh in planning them. Outstanding in interest—though not quality—among the items are the 2¼- by 6¼-inch book marks printed on colored card stock. An interesting and significant picture occupies the top third of each card. Following explanation of and credit for pictures there's a head "Have You Read" followed by titles of five or six books the library advocates reading. Presumably the card current when a book is let out is given when it is loaned. We would say the line "Have You Read" should

THE INLAND PRINTER for June, 1948

be much more prominent, assuming as we do, that the library's business is to encourage reading, sell its service to the people. The emphasis of those words should develop more interest than names of books following and, besides, amount to an urge to action which the line doesn't suggest when set in about the smallest type of piece. Indeed, in larger type the line would constitute something of a recommendation, suggesting importance of books listed below.

in the remainder of the line are too widely spaced, but the colors you chose have been used most effectively.

EDMOND J. BENOIT, of New London, Connecticut.—Layout of your personal notehead and envelope — essentially same — is decidedly interesting and striking. We can see no good reason for two blues, one for panel over which big letter "b" is in deep red used for all type matter, and a lighter one for rules across sheet where your name is printed



"I want you to know that I appreciated your very fine service, courtesy and best of all the very neat, clean type and because of the latter we got very good impression on press with a minimum amount of makeready." So states a satisfied customer. This same service is available to you. Just say how we can help.

CECIL H. WRIGHTSON, Inc.

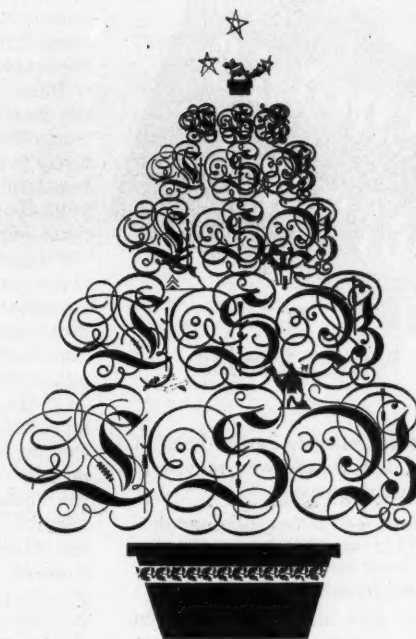
74 INDIA STREET, BOSTON 10, MASS.
TELEPHONE NUMBER 15 MA 6-1150

COMPLETE TYPESETTING SERVICE

Interesting colors highlight this post card promotion piece by New England printer who evidently believes that a satisfied customer will be his best advertisement. The type is in dark brown, the floral decoration in pale cool green on ivory stock

MORRIS REISS, of New York City.—We have missed seeing your work in late years, so the package of it you recently sent was most welcome. There are some decidedly interesting items, of course well handled. Outstanding is the souvenir program for the fortieth anniversary of the Masonic lodge. The booklet is folded and fastened at the top, calendar fashion, with light blue cord through two round holes tied in a bow. Cover stock is a deeper blue than cord, extends on back while front is die-cut to the shape of Masonic emblem, the square and compass being printed in white with type matter in black. This emblem is the feature, what makes a standout of the piece. You seem to like strong faces but the work doesn't appear as being too strong because the form which would ordinarily be printed in black is in green, gray, brown, or some other color strong in tone. It has been enlightening, and a pleasure, to examine your letterheads along with which you sent what your customers had been using. You effected great improvement in every one of these though the one for Kennedy, while of interesting design, shows a contrast of shapes in the types used which is unpleasing, one quite wide and the other, used for the name, decidedly condensed. Furthermore, the words

over the lower and wider one. The piece would be more pleasing if one blue—the lighter—had been used for both decorative items. What we can't "see" is any advantage in avoidance of caps to begin important words and proper names. Even the large size of the lower case to begin "Edmund" looks queer and unpleasing to this writer and seems not to give name proper importance. As a matter of fact, if type were set all caps it would fit the style of layout better, have the dignity the formal paneling seems to require, and what is also important, make the piece more attractive. Once in about every decade someone gets the idea that the cap alphabet is just so much surplus baggage and tries to start new vogue, forgetting that the idea has been promoted many times in the past, never made to stick. There is need for emphasis of important parts of copy; one of the simplest and best means of doing so is to start important words with cap letters. We regret to see such an interesting and effective design idea sacrificed to such an experiment often tried but never catching on. One fellow—I shall not mention his name because he has passed on—thought he could turn the trick but couldn't. So, my hope is the idea will be given up now at long last.

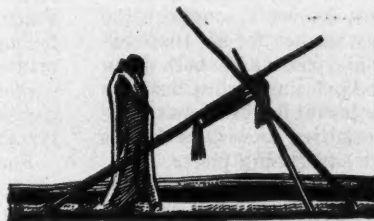


San Francisco typographers L'Esperance-Sivertson-Beran created a novel Christmas tree using the decorative caps L, S, and B. Except for tree decorations printed in red, colors were unusual for a Christmas greeting, the "tree" being gray on peach colored stock

THE OREGON TRAIL

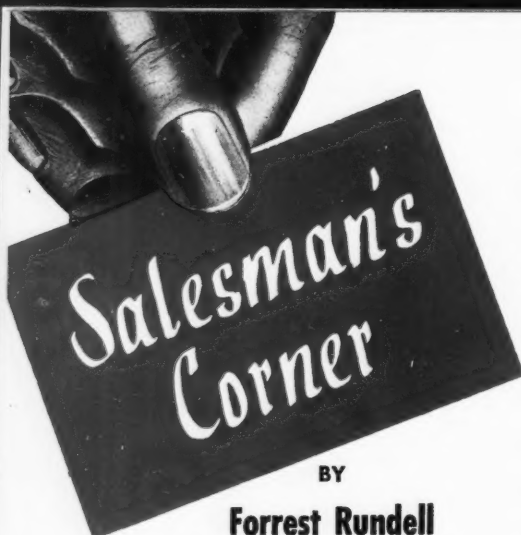
BY FRANCIS PARKMAN

Edited from his Notebooks by Mason Wade
and Illustrated by Maynard Dixon



THE HERITAGE ILLUSTRATED BOOKSHELF
[THE HERITAGE PRESS]

Simple but effective title page of book published by The Heritage Press, Seattle, and designed by Edward deWitt Taylor. Page size—8½ by 11½—is, in itself, impressive. On soft, white antique stock, type is in black, and the illustration in warm brown



● SOME YEARS ago, in the heat of summer, the writer was moved to set down these lines:

*It's much too hot to walk around
And try to make a hit.
I wish some method could be found
To sell from where I sit.*

This looked like an idle thought when it was written. Recently, however, in digging for some interesting methods of selling to pass on to our readers we came across a man who seems to have found just such a method. We don't know that he sits down much; in fact the only time he seems to sit down is when the work he is doing requires it.

But when a small plant consisting of a composing room and ten small presses is turning out more than fifty orders a day, some of them running as high as 100,000 two-color folders, it is selling a lot of orders. And when you consider that the plant has no one, not even the boss, out looking for business it is evident that someone must have good ideas on the subject of merchandising.

Use What They Sell

The plant is that of Ahrendt, Incorporated, known throughout the New York market for its thermography. This plant does both plain and raised printing, prints business cards, letterheads, envelopes, and small specialties as well as folders and other advertising pieces.

Two brothers, Herbert and Harold, run the business, Herbert handling the merchandising while his brother runs the mechanical end of the plant. Their father, who founded the business, is no longer active.

The writer recently accepted an invitation to go through the plant and see what made it tick. He found it clean and up-to-date, equipped with the latest models of platen presses coupled to the latest types of thermographic equipment—nothing

old, everything new and of the latest model. But more about the equipment later; the real story is in the front office.

Here Herbert explained the methods he uses to keep the plant full of work. The product is sold almost entirely to other printers. They in turn resell to their customers. Thus the printer-customers furnish the sales force which contacts the ultimate consumer. This leaves Herbie with three problems: He must keep his customers sending work to him; he must get more customers; and he must help his customers resell the products of Ahrendt, Incorporated.

To hold his customers and to get more, the formula is both simple and complicated. A customer and prospect list of some 6,000 names forms the basis for an almost continuous advertising campaign. On the average, five different advertising pieces a month are printed whether business is good or bad. As Herbie put it: "We always have a new piece on the fire."

Examples of Fine Printing

These are not sent out singly. Envelopes mailed by Ahrendt, Incorporated, are stuffed until Thomas Jefferson's image fairly staggers under the load. Every postage stamp earns its salary. Even invoices carry small advertising pieces with them. Often the return envelope carries an advertising message on the back. The result of these mailings is to keep Ahrendt's list of customers and prospects under an almost continuous bombardment of advertising.

But the mere sending out of some sort of advertising pieces does not bring business. The advertisements must be read and they must carry a message that means something to the prospect. Printers have a habit of looking at any printing with a sharp eye. Any advertising intended to impress them must be very well printed. Knowing this, Ahrendt, Incorporated, make every advertisement it sends out a fine example of typography and printing.

For their eye-catchers, cards with catchy sayings are distributed liberally. Sayings such as "AMERICA, love it or leave it"; "The best way to get rid of work is TO DO IT"; "Short visits make long Friendships"; "Showing up on Monday is a success story in itself"; and (in 6-point Copper Plate Gothic) "The smallest package in the world is the man who is wrapped up in himself," make something to show around.

Cards also carry the message that the sender knows how to print well.

Contrary to the practice of many printers who run off such cards, these represent the best in design and typography. An interesting stock is chosen and printed three-up with an attractive border. The cards are then cut single and printed with their message.

Original Sales Ideas

But the most important feature of the samples mailed is their originality. Over a long period of years Herbert Ahrendt has been collecting ideas. These comprise bits of printing which have been used successfully, interesting color schemes, clever pieces of typography, and in fact, everything which could suggest an idea for printing. They have been mounted in big scrap-books and indexed. And believe it or not, he has more than fifty big scrap-books filled with material carefully indexed and ready to be searched for timely suggestions. In addition, scrap-books are kept of all advertising used, carefully indexed and carrying notations as to quantity printed.

Another advertising idea used regularly is the "letterhead of the month." This is a sample of the outstanding letterhead produced during the previous month and reproduced with the customer's permission. Samples are run off, imprinted with a brief description of the job, paper, and so forth, and mailed with other material sent out through the month.

Probably the most important feature of the Ahrendt advertising is the printing sales helps it includes. "How many printers make up sample books for their salesmen to take out and show prospects?" asked Herbie. (We'll bite, Herbie, how many do?) "Well, that's how we help our customers sell our product. For example, we have a sample book of announcements. It is arranged to show stock, type styles, announcement sizes, and suggested type arrangements. These announcements are mounted on distinctive cover stock and bound in a loose leaf book. As new samples are made up the old sections can be removed and new substituted. With the book goes a price list, so arranged that the customer's salesman can agree with his customer, look up our price to him, add his profit, and quote his customer on the spot.

"Or if he is interested in selling letterheads we give him a sample book of letterheads. To save paper and to make a book he can put in his pocket we make up twenty-four letterheads showing only the heads. This makes a book 8½ by 3½ inches

with flexible binding and allows the salesman to show a choice of papers as well as a selection of designs. And again our customer gets a price list which allows him to add his profit and quote his customer on the spot. We will lay out the letterhead if he wishes or will follow his own design. When the customer submits his own design we look it over and if we think we can improve it (as often happens) we ask permission to set it our way. If he prefers his own design we set it, of course, but you would be surprised how often our suggestions are accepted.

Product Good . . . Price Low

"Here is another way in which we help our customer with his client. If his letterhead is exceptionally fine we send it to an independent agency to be studied and rated. If the report is good (we have had it made out in the name of our customer) he can show the rating to his customer and get the credit for an exceptionally fine job of printing. If the rating is

not so good we know what to do on the next printing to make it better.

"Still another sales help that we distribute is a card showing all the type faces we carry, a specimen line of each, and a list of the sizes available. This again folds to fit the coat pocket. Used in conjunction with the letterhead sample book it forms a complete kit for selling letterheads."

Of course, all of these sales helps would fall short of their mark if the quality of the product did not match the publicity or the price was not low enough to enable the customer to resell at a profit. Therefore we are grateful to Herbie Ahrendt for giving us a few tips as to the way he keeps quality up and prices down. To begin with, his equipment is modern and of the best—particularly in type. He relies on foundry type, buys the latest faces as soon as they are brought out, and replaces them the moment they show wear. At Ahrendt, Incorporated, they never patch a letter. If one does not come up at once when the form is put on the

press the form is unlocked and a new letter inserted while the old is thrown in the hell box.

A time-saving trick enables them to cut costs on wedding announcements. Because the wording is much the same on all such announcements it is possible to use a form over and over again with a simple change of a few names. Such runs are short and with care the type can be used for many printings. Taking advantage of this situation, forms set in all the different faces commonly used in such work are left standing. Then when an order comes in they need only replace a few names and the form is ready to go.

Standardized Equipment

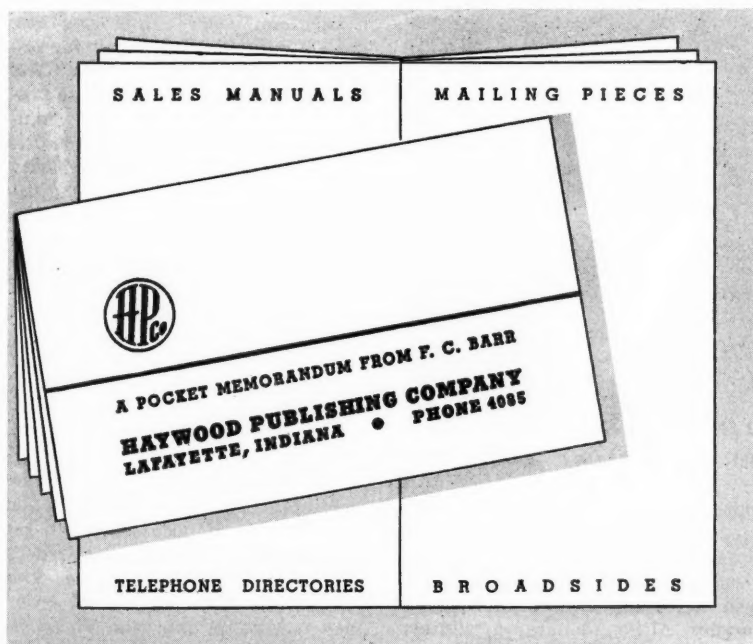
Here is another selling asset: Through careful study Ahrendt, Incorporated, has developed an unusual ability to print shaded type well. This ability brings in more than a few orders because shaded type is pure poison to a number of their competitors.

Also the fact that they use the latest foundry faces tends to hold jobs for them. If a customer likes the way a job is set he is likely to have some difficulty if he tries to duplicate the faces elsewhere.

In their search for new ideas this shop does not confine its energies to merchandising and advertising. Shop methods come in for attention, too. Because the presses are all of the same make rollers are standardized. The whole pressroom is geared to one type and consistency of roller. Not only are the extras standardized but the shop always has on hand a complete stock of rollers for the following season. A sudden change of weather never has caught the shop napping.

As further insurance of continuous production two extra thermographing machines are carried on the floor. In the event of a breakdown of one of the machines in service a spare can be pushed into place and production continued while the original machine is being repaired.

However, modern as the equipment is, the main reliance must be on personnel. Herbie Ahrendt can spend his time in the plant instead of going out for business which is a big help. He is on the spot to glance at the various jobs as they are set up and made ready, and to give friendly suggestions when anything is below standard. All his workers have been trained under his watchful eye and while each is kept almost constantly on the same type of work any man can be switched to another machine



Combination Business Card-Pocket Memorandum Makes an Excellent Promotion Piece for Printer

Getting the advertising message before the prospective buyer is easy; keeping it there is more difficult. The clever promotion piece above shows how one printer solved the problem. It is a 2½ by 4 inch, 16-page plus cover saddle-stitched booklet, blank inside (except for one line of selling copy at top and bottom), with imprinting on the cover simulating a salesman's business card. It is a handy memo many people will use—insuring a long run for the advertising message.

in case of an emergency. Even the girl who wraps packages and stuffs envelopes can pinch-hit as the operator of the two-color envelope press.

An important part of the system is the apprentice. Although he runs errands, most of his time is spent around the shop. Here he runs a press or sets a simple job in type. All his work gets extra supervision and thus he learns his trade. If and when some older hand quits he is ready to step into his shoes. And when that happens another apprentice is secured and started through the educational process.

The writer could not help noticing the cheerful atmosphere of industry around the plant. Two radios were going, one at each end of the shop, and everyone seemed happy at his work. We asked Herbie how his men learned to be such good typographers. The reply was, "Oh, we play around with it until we get it right."

How to Be Successful

In the office the fifty or more orders a day are carried through with a minimum of red tape. Surprising as it may seem, one girl carries all the office work, entering the orders, making out job tickets, billing, and answering the phone. The advertising is addressed by machine in the shop. Such a set-up cuts overhead and helps keep prices low.

To sum up: Ahrendt, Incorporated, makes a success of a small plant because:

1. It has a good product.
2. It sells at a price low enough to attract business.
3. It specializes in ideas. These are used to help its customers as well as in its own advertising.
4. It advertises, persistently and intelligently.
5. Its advertising takes the form of sales helps which assist its customers in getting more business.
6. It is run by a man who loves being a printer.

Does it pay? We didn't ask. The business has grown steadily since 1912. Every bit of equipment is up-to-date. Herbie spends his week ends traveling around in an airplane he owns and flies himself. And he is going to buy a better one as soon as he can find the model he wants.

In business he is very sweet but very firm about cutting any of his prices. He has plenty of customers, he knows his costs, and he knows he doesn't need to cut to get business.

Yes, there is every indication that he is running a small printing plant at a profit and having a lot of fun doing it.

Head of Joint Printing Committee Is Watch-Dog of GPO for Congress

By LARSTON D. FARRAR

● AS CHAIRMAN of the Joint Committee on Printing, Senator William E. Jenner (Republican-Indiana) is the most important single individual in Washington to the officials of the Government Printing Office and to various Congressmen who want to make special requests for inserting material in the *Congressional Record*. In effect, he is the watch-dog of the GPO for Congress and the police-

and its principal duties are set forth in the Printing Act approved January 12, 1895. That act gave the committee authority "to remedy any neglect or delay in the public printing and binding." The authority was extended by the committee "to adopt and employ such measures as, in its discretion, may be deemed necessary to remedy any neglect, delay, duplication, or waste in the public printing and binding and the distribution of Government publications."

Rules and Regulations

The act of 1895 provides that the committee "shall have control of the arrangement and style of the *Congressional Record*, and, while providing that it shall be substantially a verbatim report of proceedings, shall take all needed action for the reduction of unnecessary bulk." The committee also is authorized to provide for the publication of semi-monthly and session indexes to the *Record* and has general authority over the form and style of congressional printing and binding.

The *Congressional Directory*, the memorial addresses about deceased members, statute proceedings, and like publications are compiled and prepared under the direction of the committee. The Superintendent of Documents publishes the index of public documents upon a plan approved by the committee and indexes such single volumes as it shall direct.

The committee is directed by law to establish rules and regulations for the printing of documents and reports in two or more editions. Orders for subsequent editions after two years from date of original order may receive its approval. The committee directs whether extra copies of documents and reports shall be bound in paper or cloth, and prescribes the arrangement and binding of documents for depository libraries.

The cost of printing any document or report which cannot properly be charged to any other appropriation may, upon order of the committee, be charged against the congressional appropriation.

The committee may order extra copies printed of any Government

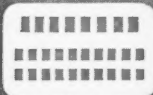


SENATOR WILLIAM E. JENNER

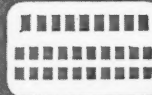
man who keeps Congressmen from breaking their own rules.

Senator Jenner, a young man, carries his responsibility lightly but well, according to Capitol Hill observers. Although never a printer, and not now the owner of a printing shop or newspaper (as are so many of his Congressional colleagues), he is well-versed both in the problems of printers generally and in the intricate political and economic problems which arise occasionally in connection with his job as chairman of the Joint Committee on Printing.

The Joint Committee on Printing, consisting of three members of the Senate and three members of the House of Representatives, was created by the act of August 3, 1846,



The Month's News



Section devoted to timely items concerning men and events associated with printing. Copy must reach editor by twentieth of month preceding date of issue

THIRD DISTRICT CRAFTSMEN MEET

Featured addresses at the third district conference of the International Association of Printing House Craftsmen held in Rochester, New York, May 21 and 22, concerned progress made in the offset and rotogravure processes of printing. The two principal guest speakers were W. H. Wood, director of research, Harris-Seybold Company, Cleveland, Ohio, and W. B. Thiele, the sales manager of the graphic arts department of the Ford Instrument division of Sperry Corporation. Delegates were in attendance from Montreal, Ottawa, London, Toronto, and other printing centers in Canada, and from Buffalo and Rochester in the United States.

Mr. Thiele displayed rotogravure samples of newspaper supplements to indicate the advance made by that process of printing, then told his audience that progress in rotogravure was manifested in printing of labels and wrappers upon cellophane, aluminum foil, and glassine, besides paper. He indicated that commercial printers had been neglecting these items.

"Local printers have missed the boat because they do not have the equipment," said Mr. Thiele. "There is now available rotogravure equipment which can print 15,000 square cut, accurately piled sheets an hour; presses that range from 26- to 50-inch widths, handling maximum sheet sizes of about 52 by 46 inches. That makes gravure commercially competitive for multi-color printing because of production speeds with low makeready time. I do not recommend it for one- or two-color work."

Mr. Thiele told of the limitations encountered in the rotogravure process of printing commercial color work, mentioning the engraving problem which requires a commercial printer to purchase printing cylinders and plates from outside plants.

"I have never yet seen a printer," continued Mr. Thiele, "who was not looking for a new market because when his presses become old, he has a lot of competitors. Two or three years from now, gentlemen, you can take it from me, price is going to mean something again—price and quality. And price and quality, and your position in the printing industry, are going to be based on your own skill, your own management abilities, but most important of

all, on the efficiency of equipment you have available for production."

Mr. Wood in his address said that offset lithography is developing into a scientific craft and is being improved because of improved equipment and chemistry. He discussed the advanced methods of platemaking which increased production and improved quality. He also referred to other improved operational methods and predicted that "offset will not have to take any minor position among printing processes."

NAMED BRANCH MANAGER

Neil MacTavish, for some years on the sales staff of Brandtjen and Kluge, Incorporated, has been named manager of the Philadelphia branch office. He started with the company in 1936 at Detroit, and later was transferred to the Akron territory. During the war he did civilian war work, then served three years in the United States Army. He returned to the employ of Brandtjen & Kluge in 1946.

ANSWERS

It's a Quiz

Here are the answers to the quiz on page 62. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. The "felt" side and the "wire" side.
2. c and d or 80 and 100 pound basis stock are usually not good for five folds on small folding machines.
3. a or .001-inch.
4. False; old plastic plates may be ground up for use again.
5. Wood and steel. One source says we used about 350 pounds of paper per capita in 1947.
6. The New England Courant, in August, 1721.
7. A one-time, paper carbon typewriter ribbon, which makes a better "impression" than cotton or silk ribbons.
8. b, Side-wire or d, Spiral.

By R. Randolph Karch

REGIONAL CONFERENCE HELD

Printing instructors and others in attendance at the regional conference on printing education held in San Jose State College, San Jose, California, May 22, were interested in operating a replica of a historical printing press made by the industrial arts department from a drawing of a press produced in 1665 by Anton Blaeuw, an Amsterdam printer. Each of the printing instructors carried away with him as a souvenir the piece of printed matter which he produced on the hand operated press.

The regional conference was designed by its originator, Hartley E. Jackson, associate professor of industrial arts at San Jose, to provide printing teachers who could not attend the national conference on printing education some benefits provided by the larger gathering. Principal speaker was G. Henry Henneberg, manager of the Printing Industry of Los Angeles, who urged that printing instructors acquire knowledge of the business end of the industry. He said that in Los Angeles both the employing printers and labor interests co-operate in a program of training for young men who enter the industry as a life work.

In the round-table discussion, criticism of schools and teachers was offered because of their efforts to compete with regular print shops in doing commercial work. Ways and means of increasing efficiency of teachers were discussed, and helpful literature was recommended.

During the afternoon session three motion pictures were shown. Plans were made for holding an enlarged regional conference of the educators in another city, next year.

BECKETT FIRM HONORED

Mrs. Mary Millikin Beckett, widow of Thomas Beckett, was guest of honor at the Beckett centennial celebration sponsored by the board of directors of Hamilton Chamber of Commerce, on June 8. In attendance were representatives of civic and business activities of the city and other places.

Mrs. Beckett was recipient of a bronze plaque presented by the business men to the company in honor of the centennial. Mrs. Beckett responded informally, telling of some of the incidents of her career as the wife of Thomas Beckett, and the mother of

seven children, in relationship with the history of the paper mill near which the Beckett residence is located.

Preceding her on the program were Robert M. Sohngen, judge of the Supreme Court of Ohio, who was toastmaster; Frank K. Vaughn, a Hamilton business and civic leader; Jerome J. Zettler, an electrician employed by the Beckett Paper Company; Frederick H. Chatfield, of the Chatfield & Woods Paper Company and a great grandson of the first customer of the Beckett Paper Company a hundred years ago; and Reuben B. Robertson, president of the Champion Paper and Fibre Company, and a past-president of the American Paper and Pulp Association. In paying tribute to the Beckett Paper Company, Mr. Robertson spoke of the company's "phenomenal record" during the past century, and said that "it has been a torch-bearer for constructive capitalism."

OVERTIME-ON-OVERTIME

Legislation by the United States Congress to put a definition of the term "regular rate" into the Wage-Hour Law is urged in a bulletin issued by J. Raymond Tiffany, general counsel of Book Manufacturers Institute, Incorporated. He commented upon the recent decision of the Supreme Court upholding "the claim of a relatively few longshoremen to overtime on premium time." He said that the Court "ruled under a collective bargaining contract, providing for a straight time hourly rate for work during certain hours, and an overtime rate for work during all other hours, that regular rate is computed by dividing weekly wages received by the number of hours worked in the week."

"Congress failed to put a proper definition of the all important term 'regular rate' into the Wage-Hour law," wrote Mr. Tiffany. "It left the matter to the Administrator. The result—chaos. In a companion chaos—the portal-to-portal hoax—Congress did intervene, and by simple legislation has done away with much of the unwarranted litigation which threatened industry. Congress can and must legislate on the 'overtime on premium time' issue which in point of cost to our economy is infinitely greater than the portal case."

He further commented that business men are supposed to know the law where even judges disagree and that collective agreements entered into in good faith mean nothing under the Supreme Court decision. Another difficulty which the decision presents is "the absolute inability of counsel to advise clients on the proper course to follow with any reasonable assurance that the courts will sustain him."

The Employers Association of Chicago issued a special bulletin on the subject to its members urging support of "corrective legislation on overtime-on-overtime covered by the Goodwin Bill."

PRESSMEN UNION SIGNS A FIVE-YEAR AGREEMENT

● NO STRIKES or lockouts will occur within pressrooms of the commercial printing industry for five years as a result of an agreement signed on May 24, at Pressmen's Home, Tennessee, by Harry V. Duffy in his representative capacity as the chairman of the arbitration committee of the Union Employers Section of the Printing Industry of America, Incorporated, and George L. Berry, president of the International Pressmen and Assistants' Union of North America. Terms of the general agreement will be incorporated in contracts that will be made by local unions.

In the national agreement, provision is made that where local differences occur between employers and employees, arbitration will be resorted to instead of strikes and lockouts. To function in such cases a national arbitration board will be established, consisting of officials of the IPPAU and the UES of PIA. This board will be recognized as the court of the contracting parties so that there will be no necessity to appeal to any governmental agency or court in matters of dispute.

Commenting on the achievement, Thomas P. Henry, Jr., Detroit printer, president of the Union Employers Section of PIA, said that "all industry is a partnership between labor and management, for without one the other cannot succeed." He stated that union

employers in the printing industry "endorse and support the principle of arbitration when collective bargaining does not result in an agreement." He commended Mr. Berry and the IPPAU for pioneering in the field of arbitration and the fine example set "for all unions in the printing industry."

In a statement issued to the press concerning the national arbitration agreement, President Berry said: "The policy of the International Printing Pressmen and Assistants' Union of North America has always been the elimination of unnecessary strife and strikes. We have chosen, instead of force, to follow the rule of reason and therefore have advocated arbitration. We feel that our position is at all times a reasonable position and we have no fear, in case of deadlocks, in arbitrating our differences. The record of our union and its progress indicate that our faith in arbitration as a final resort is the soundest contribution we can make to the progress of the industry and the industrial democracy in America."

Present during the conference of the signers of the agreement, in addition to Mr. Duffy and Mr. Berry, were Mr. Henry and Oscar Whitehouse, secretary of the UES, and Thomas E. Dunwody, director of the Pressmen's Union Technical Trade School, at Pressmen's Home, Tennessee.

RETIRES AFTER FIFTY YEARS IN EDUCATION FIELD

● J. HENRY HOLLOWAY, principal of the New York School of Printing, who is retiring after fifty years of service in educational activities, twenty-five of which were spent in the graphic arts, was guest of honor at the twenty-third annual convention of the National Graphic Arts Association, New York City, June 21 through 23. In addition to eulogies at the dinner in his honor, he is the recipient of many letters from friends and other well-wishers all over the country, letters bound in a morocco cover.

A souvenir edition of *Graphic Arts Education*, dedicated to Mr. Holloway, shows his picture on the front cover, and contains two articles in appreciation of his achievements and character. In paying his respects to Mr. Holloway, Fred J. Hartman, editor of the publication, also director of the National Graphic Arts Education Association, said that his influence was not confined to New York, "but reaches out into the Empire State, into the nation, and even into the most distant parts of the world," because of "the thousands who came under his friendly guidance."

Harry L. Gage, in an article, referred to Mr. Holloway as a man who during his long career has been "afire with the devotion that makes a great teacher." He said that for more than

a generation, "he has gone consistently forward with his plans, developing, organizing, and 'selling' them so successfully that the small shop school on Fortieth Street has been replaced by the largest school of printing in the world."

"We who have watched this progress from an old school structure into the Printing Crafts Building; from one floor there to three; from a scant half dozen instructors to a faculty numbering nearly a hundred; from a few students to an enrollment of thousands; have continued to marvel at these accomplishments. Only one who has tried to persuade an industry to do something for its own good can realize the extent to which he succeeded."

Mr. Gage praised Mr. Holloway for "his steadfast adherence to his objectives, his insistence on the sound principles of education, and his ability to promote harmonious collaboration in a field often marked by discord."

He also referred to Mr. Holloway's having served as first president of the National Graphic Arts Association, his founding of the International Junior Benjamin Franklin Society, his service as a board member of the New York Club of Printing House Craftsmen, and "his helpful participation in many technical organizations."

MAIL VOLUME INCREASED

Third class mail increased in number of pieces handled during the fiscal year 1947, over that of 1946, by 12.36 per cent, according to an analysis of a report by the postmaster general, published by the National Council on Business Mail, Incorporated. Fourth class mail and parcel post and catalogs increased 14.03 per cent; number of pieces of insured mail increased 19.04 per cent, and number of parcels sent out C. O. D. increased by 24.06 per cent. Post office expenditures increased 13.47 per cent over the expenses of 1946, of which 10.91 per cent was due to additional manpower to handle the increased volume and effect of higher levels of salaries which were provided by legislation.

In the summary of allocations of postal revenues and expenditures to various classes of mail and special services for the fiscal year 1947, the report of the postmaster general shows that first class mail was credited with revenues of \$626,997,760; expenditures were \$495,953,409, and the excess of revenues over the apportioned expenditures amounted to \$131,044,351.

Air mail produced revenues of \$54,356,782; the expenditure allocated amounted to \$73,241,207, showing a loss of \$18,984,425.

Second class mail cost \$186,977,208 to handle and produced \$38,884,562 in the revenue, thus showing a loss of \$148,092,646. The third class mail cost \$170,245,486, produced \$95,726,276 in revenue and showed a loss of \$74,519,210. Fourth class mail cost \$285,270,918, produced \$235,387,336 and showed a loss of \$49,883,582.

Other items that showed assigned costs to be higher than revenues included foreign air mail, paid registry, insurance, collect-on-delivery, money order, and postal notes. Foreign first class mail and postal savings were items on which two balances of profit appeared.

LNA PLANS CONVENTION

Market problems and questions pertaining to labor and production will be considered at the forty-third annual convention of the Lithographers National Association to be held at White Sulphur Springs, West Virginia, July 21 through 23. Most of the discussions will revolve around the surveys which have been made during the year by the association, results of which will be divulged.

Twenty-five directors will be elected at the convention in conformity with recently revised requirements of the constitution. To get the new system started, five sets of directors will be named for one, two, three, four, and five year terms. At each subsequent convention, five directors will be elected to serve a term of five years after which directors cannot be re-elected until after a lapse of time.

During the convention, lithographers specializing in bank and other work

will have opportunities of discussing their special interests as groups.

W. Floyd Maxwell, who is executive director of LNA, has announced that all lithographers, whether members or not, are welcome at the convention sessions.

NAMES TECHNICAL CONSULTANT

Marshall Worcester, for many years connected with the lithographic department of Regensteiner Corporation, Chicago, has been appointed the lithographic technical representative of H. D. Roosen Company, manufacturer of litho inks with headquarters in New York City and branch plants in six other cities and branch sales offices in others. Mr. Worcester will be connected with the Chicago branch, so R. D. Roosen, president of the company, has announced.

PRINTERS GO TO SWEDEN

About 400 words and phrases which will be used at the sixth international master printers congress in Stockholm, Sweden, August 1 through 6, appear in both English and Swedish in the special issue of *International Bulletin* for the Printing and Allied Trades, published in London. Sixteen pages of the edition have been devoted to details concerning the congress which is being sponsored by the Swedish Federation of Master Printers in co-operation with the International Bureau of the Federations of Master Printers. Crown Prince Gustaf Adolph of Sweden is high patron of the congress.

The congress marks the twenty-fifth anniversary of the first international congress, which was also held in Sweden in 1923. Among those in attendance at the sixth congress will be

COMPARISON PROVES...

HAMMOND Mercury TRIM OSAW

gives you MORE SAW... MORE OPERATIONS



MODEL M-9

There are even more outstanding features in the Mercury TrimO saw. Write today for the complete story and descriptive literature. There's no obligation. The Mercury TrimO saw is the best of all other makes.

Ball bearing micrometer gauge... 78 pica capacity... handles overhanging slugs... has quick easy reading black and white scale.

Single action workholder clamp... clamps as short as 8 pts. and work up to 7" in width... clamp removed by flipping an eccentric and lifting off.

Miter easily and quickly... no guessing, no measuring, merely set precision dial to desired rule thickness... miters 16 six-point borders or equivalent at once.

Batter and line-up gauge for mitering, battening slugs, lining up odd measure slugs and squaring plates. Swings clear of table when not in use.

Fine surface ground table, heavily ribbed, semi-steel... provides a smooth precision work surface. Handles full-page stereos.

Hand crank raises and lowers saw arbor... dial calibrated to points... provides accurate outside mortising... smooth positive control for inside mortising.

Ball bearing saw arbor... single bolt saw blade mounting. Sawhead driven by 3 steel studs, not by thread shaft... trimmers locked by set screw operated wedges.

Arbor driven by 1/2 HP motor and V-belt... automatic belt tensioning... belt and pulleys fully guarded.



1616 DOUGLAS AVENUE • KALAMAZOO, MICHIGAN

THE INLAND PRINTER for June, 1948

A. Austen Leigh, now president of the International Bureau of the Federations, and Colonel H. Rivers Fletcher, both of whom were present at the initial congress.

Other international printing leaders to be in attendance include Rudolph Stampfli, Switzerland, president of the Co-operative Society of Master Printers; S. S. Korthus, former president of the Dutch Federation of Master Printers; F. Lefort-Lavauzelle, who before the war was president of the French Federation of Master Printers; and others who have previously taken part in international printers' gatherings.

PRINTERS MAY LOSE JOBS

Sixteen hundred employees of the Government Printing Office may be obliged to quit their unions unless their leaders sign affidavits to the effect that they are not Communists, or they may be deprived of their jobs. The choice will have to be made, so an Associated Press dispatch indicates, because the appropriations committee of the House of Representatives inserted a clause in the annual appropriations bill, including the Government Printing Office, requiring unions to comply with that provision in the Taft-Hartley law. Congressmen commented that thus far the officers of the International Typographical Union have not filed such affidavits.

INVENTOR FORMS COMPANY

L. M. Stempel, who has designed a new web offset press handling a paper roll as much as 14 inches wide and producing 30,000 cut sheets an hour in multicolor, has organized the Imperial Lithograph Press Corporation to produce and sell the newly designed machine. George G. Carnegie, Jr., formerly assistant manager of the offset press division of R. Hoe and Company, is the vice-president and sales manager of the new company.

The new press, which is equipped with a sheet cut-off of 8½ inches, will print two colors on one side or one color on both sides of the web, and will imprint, number, and perforate in a single operation. Mr. Carnegie announced that the new press was designed to meet the present demand for high production of color printing. Sales offices of the company have been established at 11 West 42nd Street, New York City 18.

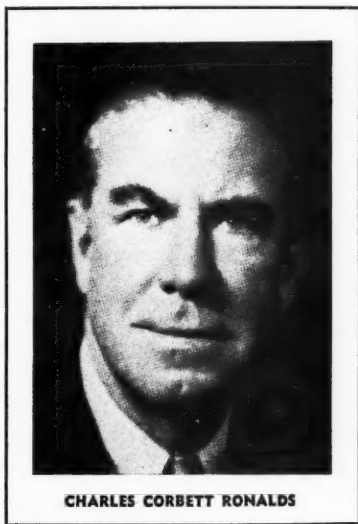
AD TYPOGRAPHERS TO MEET

Labor conditions will be one of the subjects to be discussed at the twenty-second annual convention of Advertising Typographers Association of America, Incorporated, to be held September 8 to 11 at Asheville, North Carolina. The association includes seventy-one firms located in twenty-three cities all over the country which compose advertisements for advertising agencies and the larger advertisers. Albert Abrahams is executive secretary of the association.

CHARLES CORBETT RONALDS

Charles Corbett Ronalds, founder and head of the Ronalds Company Limited, printers and lithographers, Montreal, died at the Royal Victoria Hospital, May 27. Funeral services were held on the following day.

Mr. Ronalds was born in Brooklyn, New York, September 2, 1884, served his apprenticeship in his father's printing business in New Jersey, and later he added to his experiences by



CHARLES CORBETT RONALDS

working in several of the large printing establishments of New York City, including the American Bank Note Company. In 1910, he went to Canada to become managing director of the Herald Press, and nine years later he founded the printing company that is now known as the Ronalds Company Limited, one of the large printing plants in Canada.

The growth of his printing business was attributed to the high standard of quality maintained in his establishment, he being recognized as a pioneer and leader in the development of fine printing in Canada. His interest in quality extended to the United States, which he manifested by becoming a director of the American Institute of Graphic Arts.

A keen follower of amateur sports throughout his life, in his younger days, Mr. Ronalds was state champion boxer in New Jersey. In later life he developed his ability in golf and tennis and became interested in encouraging youngsters to engage in athletics. He wrote a book on tennis and presented copies to junior players all over Canada and the United States.

Among the organizations to which he belonged were the Montreal Board of Trade, Canadian Club, Mount Bruno Club, M.A.A.A., and the Mount Royal Tennis Club in Montreal, the Cloud Club and the Canadian Club in New York, and the Cascade Golf and Tennis

Club of Metis Beach, Quebec. He spent his winters in Nassau, Bahamas, and was vice-president of the Lucayan tennis club there.

Charles Corbett Ronalds is survived by his widow, Mrs. Minnie Van Horne Ronalds; a son, Charles C. Ronalds, Jr.; two brothers, Russell C. and DeWitt C. Ronalds; and two grandchildren—all residing in Montreal.

KARCH ACCEPTS NEW POSITION

R. Randolph Karch has resigned as director of typography and advertising manager of Intertype Corporation to become director of education of Graphic Arts Industry, Incorporated, Minneapolis, effective July 1. Mr. Karch had been in printing education activities for a number of years prior to the war, and enlisted in the United States Navy as an educator with the rank of lieutenant-commander. After the war he became connected with the Intertype Corporation. He is active in the International Association of Printing House Craftsmen and is the author of a number of books and monographs which deal with subjects relating to printing.

PATIENTS LEARN PRINTING

Patients in the hospital of the Veterans Administration at Bedford, Massachusetts, produced a 72-page issue of their monthly hospital publication, "The Oval Mirror," to celebrate the twentieth anniversary of the hospital. Officials have publicized the project with the idea of directing public attention to the manual arts therapy employed to measure a patient's physical capacity for work and to teach him basic skills. In the printing department, patients learn hand-composition, machine-composition, small job and cylinder press operations, proof-reading and paper cutting.

WARNS ABOUT STOLEN LENS

A warning has been issued by the Graphic Arts Association of Michigan, Detroit, that a Zeiss F. 9 lens, 18-inch, Number 1,622,563 has been stolen from one of the members and that "should anyone offer the property for sale, please detain and call the police." Siggins & King, 251 West Larned Street, Detroit 26, is the firm from which the property was stolen.

EXPOSITION ANNOUNCED

Plans have been announced for an international graphic arts exposition to be held in Brussels, November 15 through December 15 of this year. In a letter to the editor of THE INLAND PRINTER, Pierre Maertens, managing director, said that he invites American printing schools and printers to participate in the exposition.

"We have already enlisted schools and firms of Belgium, France, England, Holland, Spain, and Portugal, and we hope for a very big success," wrote Mr. Maertens. "We invite the participation of all printing schools, printers, graphic arts federations,

photoengravers, machinery and equipment dealers, and editors. The high authorities of our land in professional teaching and the graphic arts have given us their full approval."

The occasion of the international exposition is the celebration of the sixteenth anniversary of the Brussels Printing School.

JOINS CARNEGIE

Frederick J. Amery, formerly associated with the Heriot-Watt College, Edinburgh, Scotland, in the capacity of chief typography lecturer, has been appointed assistant professor of typography at the Carnegie Institute of Technology, so President Robert E. Doherty has announced.

At a recent meeting of the advisory council on graphic arts education at the Carnegie Institute, representing twenty-two organizations, officers were re-elected: Chairman, Harry L. Gage; secretary, Fred J. Hartman; treasurer, George A. Preucil. The council was organized in 1938 as an advisory group to Carnegie's department of printing and also to other printing groups engaged in educational activities.

ANNOUNCES GPO CHANGES

John J. Deviny, who became Public Printer of the United States on May 6, has announced appointments on his staff as follows: Philip L. Cole, who started in the GPO in 1923 and had been planning manager, since 1945, is now deputy public printer. James W. Broderick is planning manager; Emmet I. Hill is director of purchases; John A. McLean, former superintendent of platemaking, is assistant production manager; William S. McAndrew is superintendent of platemaking, and Vincent G. Walkendifer is appointed assistant superintendent of platemaking.

FORD BOOSTS CAMPAIGN

Henry Ford II, in his capacity as chairman of the Community Chests of America, New York City, has started the preliminary publicity campaign by requesting magazine editors to put the red feather, the emblem of community fund campaigns, on their front covers for September or October. The editorial committee of the National Association of Magazine Publishers has endorsed and is sponsoring magazine support of the campaigns.

EXPANDS OPERATIONS

Sam Schuller, chief chemist, Paisley Products, Incorporated, Chicago, has been promoted to technical director of the firm's combined operations, which includes direction of all eastern laboratories. Murray Stempel, vice-president and general manager of the company, said in his announcement that Mr. Schuller had originated a number of new adhesive products which have become widely used in packaging and other industrial fields.

Levelcoat* PRINTING PAPERS



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ARIZONA	
Phoenix.....	Zellerbach Paper Company
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Little Rock.....	Arkansas Paper Company
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Providence.....	Carter, Rice & Company Corp.
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Knoxville.....	Southern Paper Company, Inc.
Memphis.....	Taylor Paper Company
Nashville.....	Bond-Sanders Paper Co.
TEXAS	
Austin.....	Carpenter Paper Company
Dallas.....	Carpenter Paper Company
Fort Worth.....	Carpenter Paper Company
Harlingen.....	Carpenter Paper Company
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Seattle.....	Zellerbach Paper Company
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155 Sansome Street, SAN FRANCISCO 4

8 South Michigan Avenue, CHICAGO 3
22 Marietta Street, N. W., ATLANTA 3

*TRADEMARK

THE INLAND PRINTER for June, 1948

Before choosing any printing paper...

Look at Levelcoat*



Look at Levelcoat... for brightness

When it's sparkle you want, choose a Levelcoat* printing paper! You'll find it a dramatic backdrop for type and illustration. You'll see color glow and blacks contrast sharply—on a paper now brighter than ever before.

Look at Levelcoat... for smoothness

Compare Levelcoat grade for grade with any other coated paper. See for yourself the smooth result of careful clay selection, of controlled precision coating. You'll agree it pays to give your printing the Levelcoat lift!

Look at Levelcoat... for printability

Press-test Levelcoat—for lustrous finish which makes every impression a good impression. For uniformity which means smooth performance ream on ream. For that right combination of finer qualities defined as printability.

IT PAYS TO LOOK AT LEVELCOAT



Levelcoat* printing papers are made in these grades: Trufect†, Kimfect†, Multifect† and Rotofect†.

KIMBERLY-CLARK CORPORATION, NEENAH, WISCONSIN

*TRADEMARK
†T. M. REG. U. S. PAT. OFF.

Please Mention THE INLAND PRINTER When Writing to Advertisers

**famous
cover
girls**

photographed by Benedict Frenkel

When, as a promotion stunt in connection with the moving picture called "Powers Girl," a beauty contest was run in Milwaukee, Barbara Tullgren won a trip to New York. Arriving at the Powers Studio in the morning, by two o'clock of the same day Barbara had posed for all the photographs for two full-page editorial features for *VOGUE*. On the way up to her present top-ranking position as a photographic model, Barbara was "Miss Milwaukee of 1942" and National American Legion Queen. She is said to be the most widely traveled of all photographers' models, has covered over 56,000 miles to make pictures on location. Loving her work in New York, she has refused several Hollywood offers, says she intends never to accept one.

**famous
cover
papers**

made by The Beckett
Paper Company

Color that catches the eye, texture that is pleasing to the touch, quality that assures long wear — these are the ingredients that make BUCKEYE and BECKETT COVERS the first choice of admen and printers everywhere. Keep inspiration at your elbow with a Beckett Auto-File — better than any sample book, it contains samples of all colors, weights and textures, ready for use in working up colorful dummies.



TURQUOISE

one of the 13 colors in the brilliant BUCKEYE COVER line.

The Beckett Paper Company

HAMILTON, OHIO



*if you want your catalogue or booklet
to be read from cover to cover . . .
BE SURE IT HAS A COVER!*

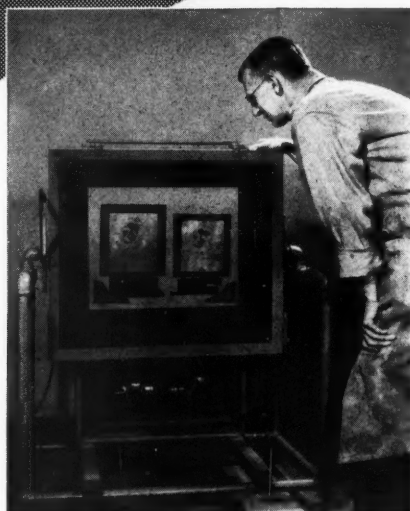


for profitable coarse-screen work

THE making of coarse-screen halftone engravings or line cuts for reproduction on newsprint or similar types of paper stock is profitable business for many photoengraving shops.

Kodaline Ortho Stripping Film is specifically designed for this purpose. It is used in semi-automatic roll-film cameras, and has a highly uniform exposure factor coupled with superior stripping properties. Its photographic and physical properties permit standardized negative production on a routine basis. Its tough, strong paper base makes it ideal for commercial production.

Economical and dependable, Kodaline Ortho Stripping Film's photographic uniformity and physical superiority allow you to take full advantage of these



profitable opportunities in your shop.

Place your order for Kodaline Ortho Stripping Film with your Kodak Graphic Arts dealer. He has this film available in a wide variety of roll sizes.

For further information, write to the Graphic Arts Sales Division, Eastman Kodak Company, Rochester 4, N. Y.

Graphic Arts Division

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak



Write for Your Free Copy of this NEW Bulletin

In the eight fact-filled pages of this bulletin are all of the important details you should have about Rosback Saddle Gang Stitchers.

Included are descriptions of the machines, their operation, their production possibilities and their other advantages. Included also are photo-descriptions of the easy four-step method for setting Rosback Saddle Gang Stitchers to jobs of various sizes and types plus complete specifications covering size range and capacity, floor area requirements, etc.

A copy of this new bulletin will be placed in your hands, at your request and without obligation. Ask your nearest Rosback Dealer, or write direct to us.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS, GANG STITCHERS AND PAPER DRILLING AND PUNCHING MACHINES

From Coast to Coast...

America does business on

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MADE IN U.S.A.

NEKOOSA-EDWARDS PAPER CO.

PORT EDWARDS, WISCONSIN

It's good business to use these Nekoosa Pre-Tested Business Papers:
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Please Mention THE INLAND PRINTER When Writing to Advertisers



PARSONS COTTON FIBER PAPERS LIKE ERASERS

Whether your records are on cards or sheets, whether your system involves bound books, loose-leaf, visible index or machine bookkeeping, it should be on paper made with new cotton fibers. No other practical fiber wears like the long, tough cotton fibers in Parsons papers.

There'll be no dog-eared corners, no cards or sheets illegible after many entries. Parsons papers and cards take more erasing than other papers because they're made with

new cotton fibers, according to the Parsons formula. Available in a wide range of weights and colors — and matched colors to make your record-keeping easier.

Look for these five points of superiority in Parsons Papers: longer life, better wear, superior writing and erasing qualities, outstanding appearance, and the look and feel of *quality* that reflects *prestige* on your organization. Parsons Paper Company, Holyoke, Massachusetts.

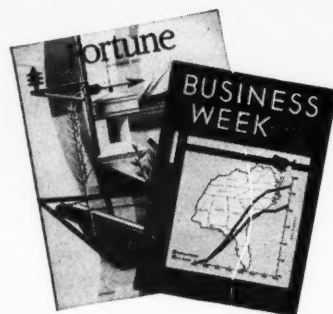
It Pays to Pick
PARSONS
P A P E R S
Made with New Cotton Fibers
© PPC 1948

BETTER
FIVE
WAYS

King Cotton shows his mettle

All too often the people who buy ledgers and index-bristols from you aren't familiar with the conditions under which such papers are used. If they were they'd always insist upon wear-resisting cotton fiber papers.

That's why we're telling those buyers about eraser-resisting Parsons cotton fiber papers for record-keeping purposes. We know we're telling the *right* people because we asked a large group of selected buyers of ledgers, bonds and index-bristols what magazines they read that are helpful to them in their businesses. Their answers guided us in selecting the magazines in which we advertise. They are *Business Week* and *Fortune*. These magazines are read by over a million people, including your best paper customers.



The advertisement reproduced at the left will appear in these magazines.

Parsons makes ledgers, bonds and index-bristols of 100%, 75%, 50% and 25% new cotton fibers, in a wide range of weights and colors for stationery and documents as well as records. In many weights and qualities of record-keeping papers, matching colors are available to simplify your customers' ordering, billing and recording operations.

These King Cotton advertisements attract the attention of people interested in buying record-keeping and letterhead papers. So when you recommend a ledger, a bond or an index-bristol, specify the stock they already know favorably. Remember, *it pays to pick Parsons*.



THE NEW ATF LITTLE GIANT

"Really dependable and versatile"

"It's doing a marvelous job," writes Lloyd Beecher, from his Graphic Arts Press in Alaska. "It has surpassed our fondest hopes, handling bond, onion skin, gummed stock, and No. 10 envelopes on run-of-the-hook work without any trouble." Other important features of the ATF Little Giant are its extremely fast get-away, hairline register, speeds up to 4000 impressions per hour, and low cost per thousand impressions. Ask your ATF Salesman for full information.

Sheet sizes from
3¼x5½ to 12x18
Largest printing
form—11¼x17½

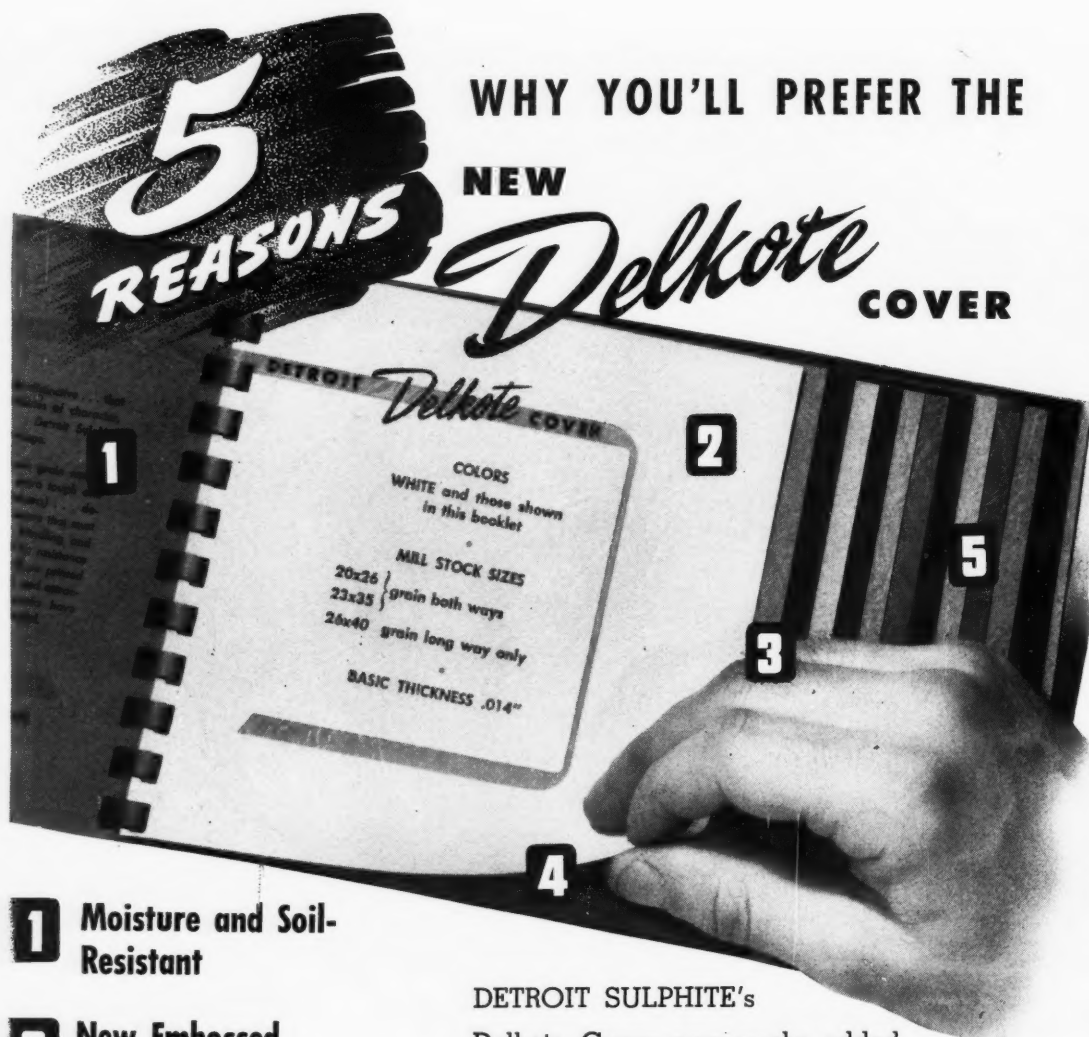
American Type Founders

200 Elmora Avenue, Elizabeth B, New Jersey

BRANCHES IN PRINCIPAL CITIES



When Writing These Advertisers, Please Mention THE INLAND PRINTER



- 1** Moisture and Soil-Resistant
- 2** New Embossed Texture
- 3** Extra Heavy
- 4** Extra Strong—Extra Tough
- 5** New, Wider Range of Colors

DETROIT SULPHITE's

Delkote Cover now packs added

beauty and glamour in its attractive new crush grain embossed finish and wider range of new, modern colors. Call your Delkote distributor for a copy of the new Delkote Sample Book . . . and check Delkote's five superior features one by one. Each is an important reason why you will want to specify Delkote for catalog covers and for many other printed pieces you are planning.

DETROIT
Sulphite



PULP & PAPER CO.
DETROIT 17 MICHIGAN

it's the **INK** *you see*

GEO. H. MORRILL
SIGMUND ULLMAN
FUCHS & LANG
EAGLE PRINTING INK
AMERICAN PRINTING INK
E. J. KELLY
PACIFIC COAST DIVISION
GENERAL PRINTING
INK CORPORATION
of CANADA LIMITED

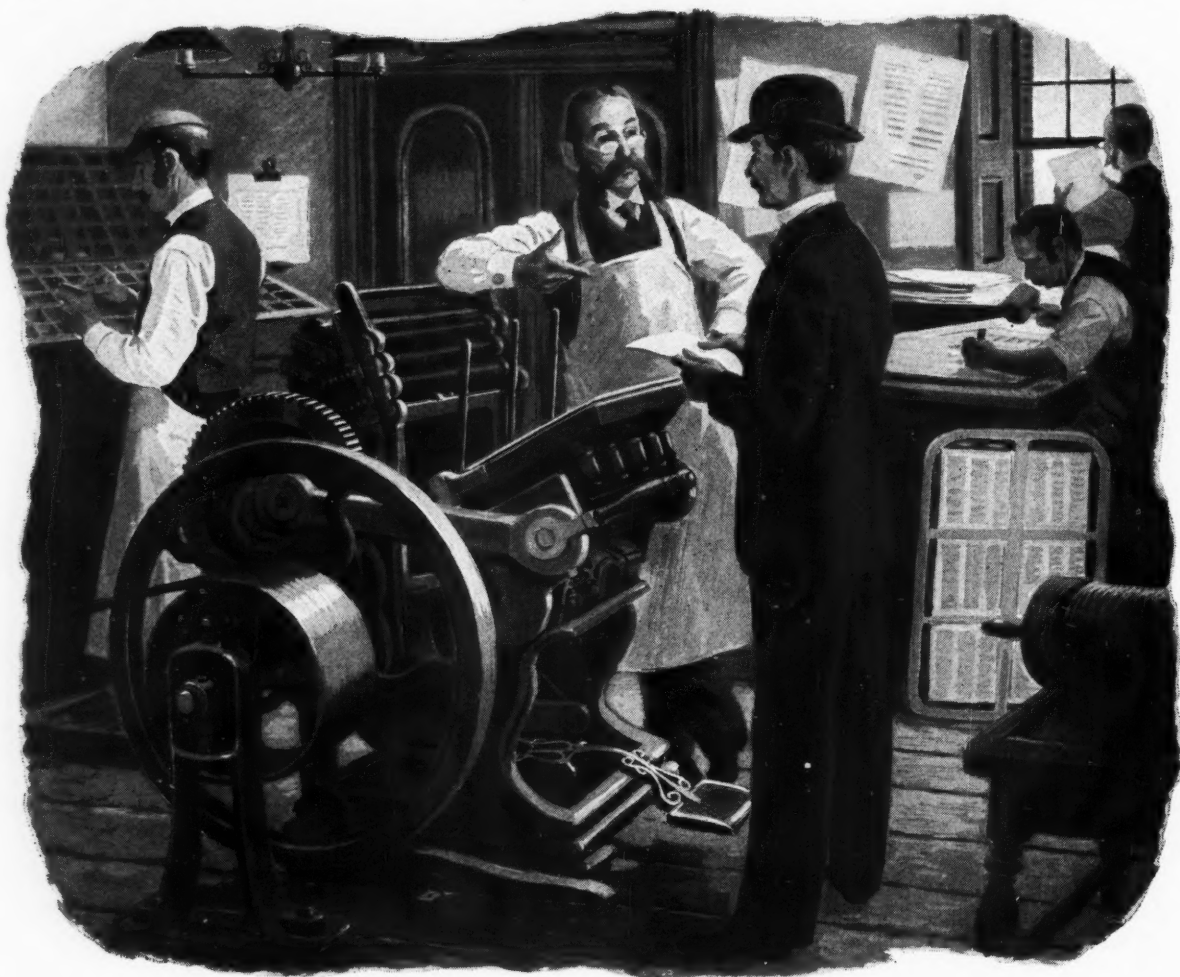
Ink is knowledge from the past, news of the present and inspiration for the future. Ink is a vehicle of expression by which thoughts are transmitted the world over. It's the INK you see on all types of printed media that guides you through your daily life.

General Printing Ink Division is constantly carrying on ink research—for every form of visual presentation—producing newspaper inks, black and color—magazine and book inks—lithographic inks—gravure process inks—moisture-set inks—inks of every color and description. Call G. P. I. for fine quality inks for every printing requirement.

GENERAL PRINTING INK DIVISION
SUN CHEMICAL CORPORATION
100 SIXTH AVENUE, NEW YORK 13, N. Y.
OFFICES IN PRINCIPAL CITIES



AMERICA HAS COME A LONG WAY IN THE PAST FIFTY YEARS



"... and with this equipment, I can deliver the best job in town!"

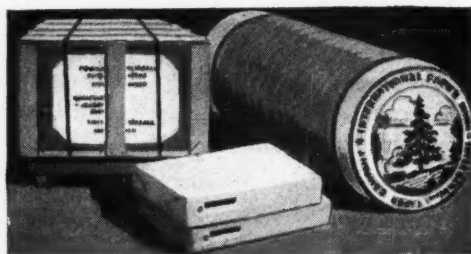
Of course, his press probably had to be hand-fed, a single sheet of paper at a time. He probably set his type from handwritten copy. And more than likely he scrubbed his hands when the printing was finished, and did any necessary folding and assembling himself. During the 90's, this was "modern" printing procedure!

Today—just a short fifty years later—the printer's lot is a very different one. All his equipment is streamlined for speed and efficiency. There's exactly the right paper for every process, every purpose. He can even feed huge rolls of it into his 4-color press which prints, cuts, folds and binds—all in one operation!

And who benefits from this progress?

The millions of people who read for instruction and for pleasure. The millions who are

better educated than their parents and grandparents. The millions of socially alert, politically informed Americans who are living a good life today—insuring a better one tomorrow. International Paper Company, 220 East 42nd Street, New York 17, N. Y.

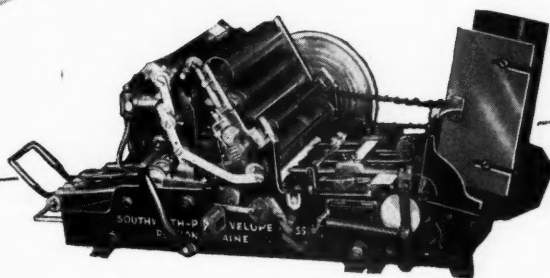


INTERNATIONAL PAPERS

For Printing and Converting



Print Both Face and Flap of Envelope In One Operation



10,000 TO 18,000 PER HOUR

ON THE

SOUTHWORTH-POST LIGHTNING SPEED ENVELOPE PRESS

Simple - Vibrationless - Sturdy - Compact

Yes, just feed the envelopes out of their box into the Lightning Speed Press magazine. The press will automatically open the flaps, print on flap or face — or both — cleanly, accurately, and at the rate of 10,000 to 18,000 an hour, according to the weight and condition of stock.

Prints from type, linotype, electros, Ludlow, or rubber plates. Handles sizes 5 to 12 commercials, and baronials. Speed and accuracy on warped stock and window envelopes. Positive feeding, automatic im-

pression throw-off, automatic stop. Instant, variable speed control.

The Southworth-Post Lightning Speed Envelope Press is a time saver and a money maker. It delivers printed envelopes at extremely high speed, each envelope accurately printed and free from slurring. It is the only press that automatically prints envelopes with the flaps open. Humidity, heat, cold, or static positively do not affect feeding.

Write for full information regarding this unique press.

SOUTHWORTH MACHINE CO.

GRAPHIC ARTS DIVISION

30 Warren Avenue, Portland, Maine

Please Mention THE INLAND PRINTER When Writing to Advertisers

Selling for YOU

week after week and month after month

in

TIME

NEWSWEEK

U. S. NEWS

BUSINESS
WEEK

NATION'S
BUSINESS

Since 1854
when its first
division started
U. S. E. has made
... and guaranteed
over 400 BILLION
ENVELOPES!

*That's a
lot of
envelopes!*

UNITED STATES ENVELOPE CO.
Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
See your Printer or Paper Merchant

Secretaries
open more
ENVELOPES
made by
U. S. E.
than any
other kind

*and more
too!*

UNITED STATES ENVELOPE CO.
Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
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Practically all
leading
Paper Merchants
carry
U. S. E. ENVELOPES
In stock for
printers and
stationers

*You can
buy 'em
everywhere*

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Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
See your Printer or Paper Merchant

In the few seconds
it takes to read this,
75,000 persons
are receiving letters
in ENVELOPES made
by U. S. E.

75,000

UNITED STATES ENVELOPE CO.
Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
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U. S. E.
envelopes
can be
depended
upon for
SEALING.
The company
makes over
30 kinds
of gum
in its own
laboratories

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Springfield 2, Mass.
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See your Printer or Paper Merchant

U. S. E. envelopes
are made with
two kinds of gum:
one for the
flap you seal,
and one for the
back seams.

UNITED STATES ENVELOPE CO.
Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
See your Printer or Paper Merchant

*These Envelopes are
GUARANTEED*
If due to any fault in manufacture they
fail to give satisfaction, the contents
will be returned to you without charge.
We guarantee the quality of the envelopes.
Please return this slip to us in the envelope.

*Your
guarantee
of freedom from
envelope worries
is packed in every
box of U. S. E.
envelopes!*

UNITED STATES ENVELOPE CO.
Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
See your Printer or Paper Merchant

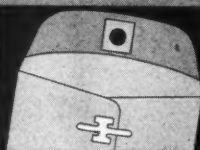
Hundreds of
U. S. E. employees
have been with
the company
25 years
or more

25

UNITED STATES ENVELOPE CO.
Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
See your Printer or Paper Merchant

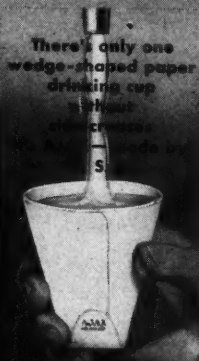
U. S. E. has
over
12,400
cutting dies
to call upon
to make every
conceivable
kind of
envelope.

UNITED STATES ENVELOPE CO.
Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
See your Printer or Paper Merchant

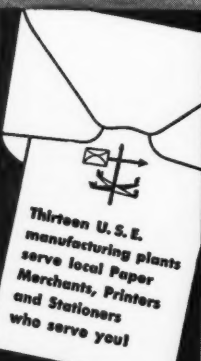


24
different sizes of
Columbian Clasp
Envelopes
serve every
business need

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Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
See your Printer or Paper Merchant



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Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
See your Printer or Paper Merchant



Thirteen U. S. E.
manufacturing plants
serve local Paper
Merchants, Printers
and Stationers
who serve you!

UNITED STATES ENVELOPE CO.
Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
See your Printer or Paper Merchant

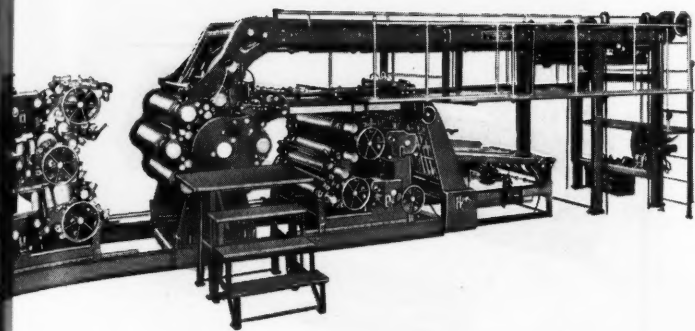
AERO..
the perfect
round paper cup
with flat bottom
and rolled edge
is another
U. S. E. product



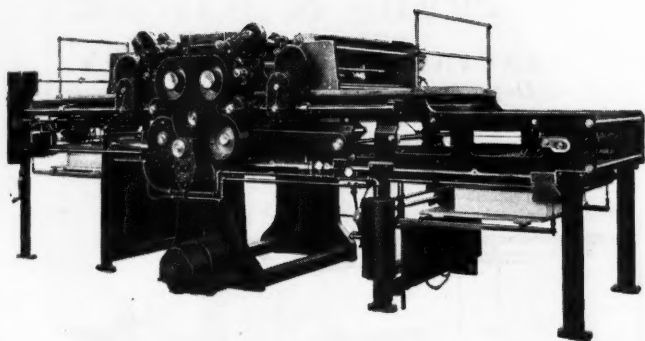
UNITED STATES ENVELOPE CO.
Springfield 2, Mass.
13 MANUFACTURING DIVISIONS
LOCATED FROM COAST TO COAST
See your Printer or Paper Merchant

Billions of
flexible
transparent
bags and
envelopes,
that protect
and reveal
their contents
are made
by U. S. E.
Kelllogg
Conformer
Division

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Springfield 2, Mass.
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Color Printing in Volume!



The Cottrell 5-color sheet-fed rotary (top) and the Cottrell 2-color sheet-fed rotary both print at speeds to 5800 sheets per hour.

Cottrell presses deliver a large and ever-increasing share of the world's color-printing production. The enviable performance records set by Cottrell... both sheet and web fed, have given them their world-wide reputation for outstanding printing quality... *in volume.* They offer printers a sound investment in profitable printing production.

C. B. COTTRELL & SONS CO.

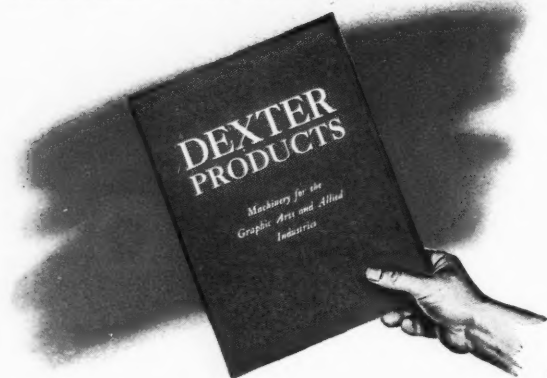
Westerly, Rhode Island

New York: 25 E. 26th St.

• Clayburn Division: 3713 N. Humboldt Ave., Milwaukee, Wis.

Chicago: Daily News Bldg., 400 W. Madison St. • Smyth-Horne, Ltd., 13 Bedford Row, London W.C. 1, Eng.

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Dexter Folder Company

PEARL RIVER, NEW YORK

**ROBERTS
TYPOGRAPHIC MACHINES
WILL DO IT**

*Whether printing tickets
consecutively or running checks
two, three, to 100 up*

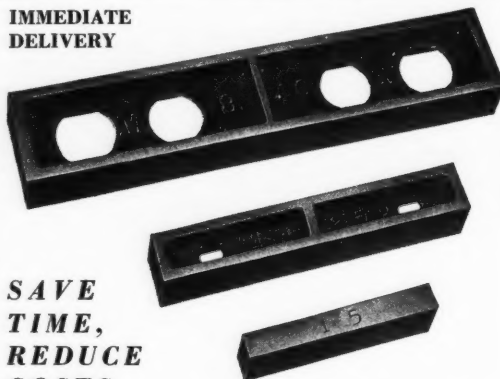
5 1/2" wheels \$16.00
6" wheels \$18.00



Consecutive machines are quickly changeable to skip machines by replacing the unit wheel with the proper skip wheel. No need to stock a number of different machines for each special job. One set of ROBERTS Machines will handle your numbering requirements.

ROBERTS NUMBERING MACHINE CO.
700 JAMAICA AVE. BROOKLYN 8, N. Y.

**IMMEDIATE
DELIVERY**



**SAVE
TIME,
REDUCE
COSTS,**

**GET BETTER PRINTING WITH
PRECISION GROUND AND
MILLED IRON FURNITURE.**

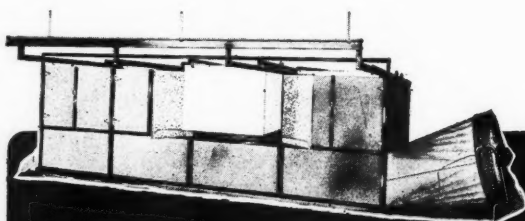
Our stock list of iron furniture contains 119 regular sizes and 70 sizes of enlarged. From this large assortment, the efficient printer may choose the exact sizes he needs. Fewer pieces in the chase mean dollars of savings in labor. Write for Font Schemes and Prices.

Morgans & Wilcox

MANUFACTURING COMPANY

Department I, Middletown, N. Y.

PRINTERS SUPPLIES SINCE 1878
DEALERS IN PRINCIPAL CITIES



*Eliminate Stretching, Shrinking
Wrinkling and Curling With A*

SIMPLEX PAPER CONDITIONER

Now is the time to plan ahead for those troublesome days next summer -- days of varying humidity and temperature. A SIMPLEX in your plant will assure you of trouble-free operation at low cost. Place your order now and be prepared!

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Humidifiers, Punching Machines, Universal Paper
Joggers, Round Cornering Machines, Holdfast
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"Pressroom"

46 Miehle Two Color; 46 Miehle Single Color; Kelly "C"; No. 2 Kelly; V-45 Vertical; 12" x 18" C&P Rice Unit; 14" x 22" Laureate.

"Composing Room"

Model 32 Linotype—Center and Quadding Device; Model 31 Linotype—50 Fonts of Mats; 1 Ludlow and Cabinets; "Model F" Elrod. Strip Casting Machine; Monotype Equipment; Saw Trimmers. Hamilton Type Cabinets; Hamilton Steel Imposing Stones; Craftsman Line-Up Table—and miscellaneous equipment.

"Bindery"

Harris-Precision Automatic Cutter; 44" National Cutter; John McAdams Model 40 Ruling Machine Pile Feeder; Dexter Double O Folder; Cleveland "B" Folders; Boston & Latham Wire Stitchers; Nygren-Dahly Co. Multiple Head Drill; Latham & Rosback Perforator; Rosback Rotary Perforator; Brackett Stripping Machine; Vibrator Paper Jogger; Lift Trucks; miscellaneous equipment.

"Litho Dept."

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PAPER STOCK

\$100,000 worth of paper

OFFICE EQUIPMENT

The latest type desks; addressographs; dictaphones; inter-office communication systems

→ **"SEND FOR COMPLETE INVENTORY" OUR PERSONNEL WILL
BE AT PLANT FROM JULY 12 THROUGH AUGUST 15, 1948** ←

FALCO CORP.

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Western Office: 343 S. Dearborn St., Chicago—Phone Harrison 5643



STYLE 1534H

Designed to do a big job in a better way, the Challenge 1534H Proof Press is ideal for small shops or as auxiliary equipment in a large plant. It is economically priced, requires little space, and can be easily operated, even by inexperienced help.

This proof press will handle ad service, flat proofs, imprinting and many other short-run jobs. The 3-inch extra heavy rubber impression cylinder runs on ball bearings—speeds production of quality work. The maximum form it can handle is $14\frac{3}{4} \times 28\frac{1}{2}$ inches; sheet, $15 \times 34\frac{1}{2}$ inches. Furnished with galley thickness bed plate. Stand is optional.

604

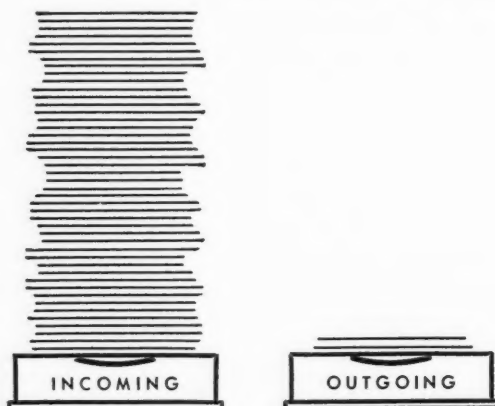
THE CHALLENGE MACHINERY COMPANY

"Over Fifty Years in the Service
of the Graphic Arts"



Main Office and Factory:
GRAND HAVEN, MICHIGAN

DEALERS IN ALL PRINCIPAL CITIES

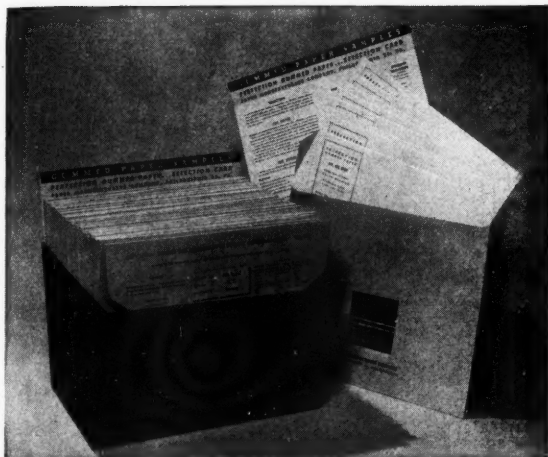


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Profits result so long as your receipts exceed your disbursements... For 144 years the high quality of Johnson Inks has helped printers to produce fine printing economically.



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PERFECTION printed Flat Gummed Paper Samples, are proving of real value to printers in the selection of the RIGHT gummed paper for the job. Complete PERFECTION Sample Kits are in the hands of PERFECTION distributors. The three outstanding features of the Kit are:—

1. **A SELECTION CARD.** Tells which envelope contains specific PERFECTION Gummed Samples.
2. **ENVELOPES, 10" x 12"** containing actual samples. Flaps carry full information on paper surface, gumming and standard sizes.
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Now, with the PERFECTION printed Flat Gummed Paper Samples, you needn't guess as to the right gummed paper for the job in hand. It's all right there in black and white. Ask your distributor of PERFECTION Flat Gummed Papers to demonstrate the kit to you.



Write to us for the name of your nearest PERFECTION distributor.

PAPER MANUFACTURERS COMPANY
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CRAFTSMAN PHOTO-LITH LAYOUT TABLE



One of a complete line of Craftsman Line-up and Register Tables.

The One Complete Table For Essential Operations In PRECISE PLATE MAKING

THE Craftsman Photo-Lith Layout Table is the most self-contained equipment made for quickly handling the painstaking and accurate operations essential to precise plate-making. With this table you gain speed and accuracy in line-up, registering, negative and plate ruling, copy layouts, masking, stripping and opaquing.

Precision built in 5 standard sizes with working surface of table 28"x39", 39"x51", 46"x66", 51"x76", or 62"x84".

Send for the



Catalog today

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CHICAGO: Paul M. Nahmens, 719 S. Dearborn Street

Use this Coupon Today

Craftsman Line-up Table Corp.
57 River St., Waltham 54, Mass.

Without obligation, please send me your Catalog of Craftsman Line-up and Register Tables.

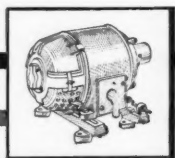
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Company.....

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KIMBLE

CUSTOM-BUILT MOTORS



FINE CUSTOM-BUILT MOTORS
FOR THE GRAPHIC ARTS
INDUSTRY SINCE 1904

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Division of Miehle Printing Press & Mfg. Co.

2846 MT. PLEASANT STREET
BURLINGTON, IOWA

DISTRIBUTED BY: AMERICAN
TYPE FOUNDERS

It matters not
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For close at hand
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SERVICE FROM COAST TO COAST

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**STONE TO
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PMC STERLING TOGGLE HOOK AND BASE SYSTEM

Rising production costs demand greater efficiency today than ever before. Let the Sterling Toggle System increase your plant's efficiency through reduced makeready and registering time. Write for literature.



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The NEW HILDEBRAND EXTENSION DELIVERY



**AN OUTSTANDING
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For FULL DETAILS write to

THE RATHBUN & BIRD COMPANY, Inc.

DESIGNERS AND MANUFACTURERS

379 West Broadway, New York 12, N. Y.

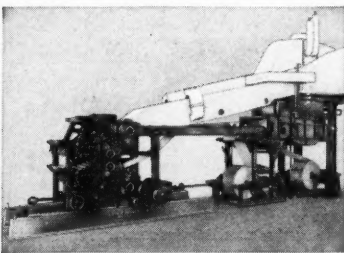
IT'S PILING UP NEW RECORDS EVERY WEEK!

"Why, Bill, we didn't know a printing press like this existed! The Hess & Barker Rotary does work we used to think was out of the question.

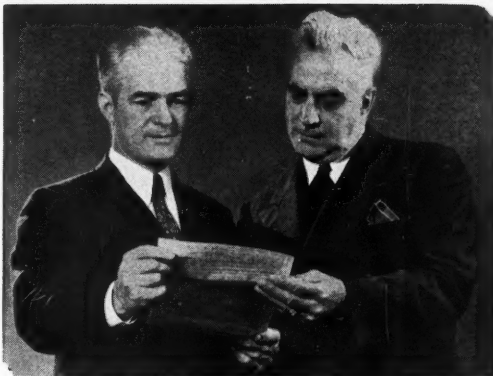
"Lightning speeds on 4 and 6 color printing . . . printing and rewinding up to 1000 feet per minute! Or sheeting at the rate of 7500 sheets per minute! Perfect register at all speeds.

"Easiest make-ready of all time. Simply roll back the ink carriage and go to it . . . every part easily accessible, and ink distribution is perfect. Fountains are adjustable while press is in motion.

"I could rave on for hours telling you what new records the Hess & Barker is piling up . . . but stop in and watch it run. Then decide for yourself!"

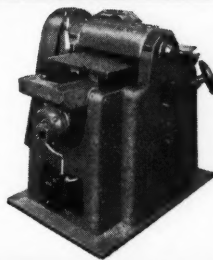


Write for fully illustrated folder on the Hess & Barker Rotary Press today. It's a revelation to any printing plant.



HESS & BARKER ROTARY PRINTING PLATE SHAVER

Simple, accurate, durable, trouble-free. Fewer moving parts assure low upkeep cost. Controlled heights within .001". Saves valuable make-ready and production time. Illustrated folder on request.

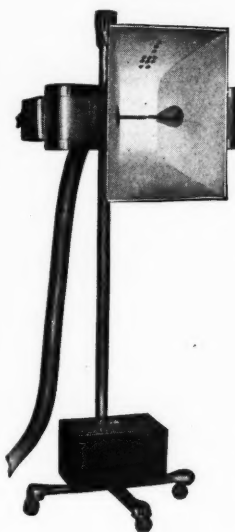


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TELEPHONE PE 5-4070

Announcing the "Real McCoy" in light control Macbeth's new electronic **CONSTANTARC**



**CONSTANT INTENSITY
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independent of
line-voltage fluctuation.

ADVANCED light-coverage and control reach their peaks in this latest Macbeth development.

Arc stabilization is fully automatic. Factory-adjusted to neutralize fluctuation of local electric service.

Monitor control operates magnetic switch, contains timer, allows operation independent of timer for focusing, provides perfect darkroom control.

Macbeth *AIRFLOW* disposes of used air and gases.

The Constantarc has the simplicity of action and ease of operation characteristic of all Macbeth World's Standard Photo Lamps.

Write today for details.

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FLEX-O-COIL has everything you've wanted—strength, attractiveness, economy, and extreme ease in removing and inserting pages.

A FLEX-O-COIL PUNCHING MACHINE WITH TWELVE-HOLE HEAD IS THE ONLY EQUIPMENT YOU NEED TO DO Flex-O-Coil BINDING.

Foot Power Punching machine complete with Flex-O-Coil Heads.....\$550.00

Custom made Flex-O-Coil heads to fit your punching machine..... 500.00

No fees—no royalties. Investment is small.

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Write today for your free copy of Los Angeles Type and Rule Co.'s new specimen price list that shows over 200 different type faces—many of them exclusive designs available only at L. A. Type.

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18-pt. No. 827	12A- 4.95	24a- 3.35	8.30
	Three Sizes, \$20.00		

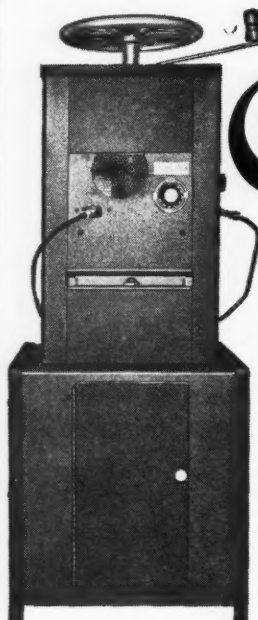
All type is cast from hard, foundry metal to rigid specifications and correct alignment. Order today from the West's largest type foundry.

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• AND RULE COMPANY •
225 EAST PICO BLVD. • LOS ANGELES 15

Cut Costs . . . Increase Profits!

with a



At last printers can make their own rubber plates for one-fifth the cost of buying electros or rubber plates from trade makers!

DICO is priced so low—only \$485, f.o.b. Los Angeles—that it is practical and profitable for nearly any print shop. Make your own rubber plates in a few minutes and take advantage of all the time-saving, cost-cutting advantages! Anyone in the shop can operate it! DICO makes rubber stamps, too!

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Drop us a card and we will send you free illustrated booklet about DICO. Here's your chance to learn how you can increase your profits!

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- 1—Latham Power Punch with punches.
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- 2—Hand Job Backers.
- 2—Seybold Round Corner Cutters.
- 1—38" Hickok Ruling Machine Feeder.
- 1—Smyth Gluer with conveyor and ringer.
- 1—Burton Rotary Perforator.
- 2—Singer Book Sewers (6-9 and 7-23).
- 3—Portland Power & Foot Power Punches.
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- 1—No. 4 Boston Stitcher 1/2" capacity.
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- 1—Hand Roller Backer.
- 1—4-Head, 4-Station Christensen Gang Stitcher, AC motor.



COMPLETE LINE of REBUILT BOOK and BOX STITCHERS.

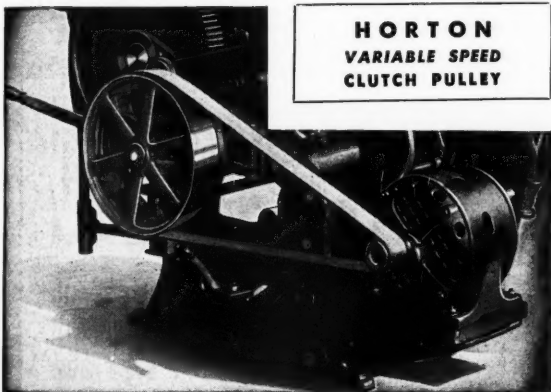
NEW MACHINERY FOR SALE

Model "A" Champion Book Stitchers, capacity 1/4".
No. 26 Champion Stitcher Heads for Automatic Gang Stitchers.
Morrison Book Stitchers—3/4", 1 1/2" and 2 1/2" capacities.

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VARIABLE SPEED
CLUTCH PULLEY**

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Variable Speed CLUTCH PULLEY*

For use on Printing Presses such as:

BRANDTJEN & KLUGE • CHANDLER & PRICE
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**INCREASE PRODUCTION
THE NEW AND IMPROVED**

**H&H
Dry Spray Way**

- No Liquids Used!
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• Get more production and less spoilage—more running time on your presses. Have a cleaner pressroom. Here's the system that is really DRY—not affected by highest humidities. Pressrooms are cleaner—much less spray in the air. Proved on the largest production units—both letterpress and offset. Quickly pays for itself.

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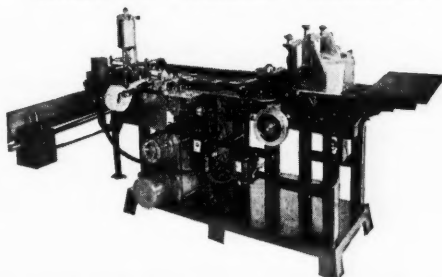


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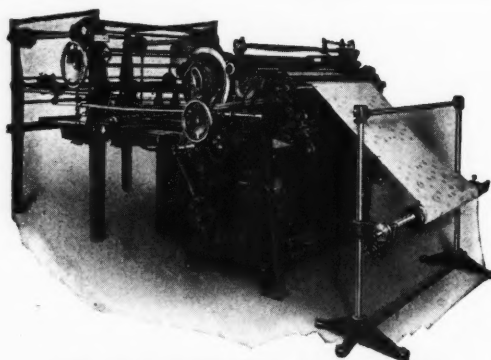
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THE INLAND PRINTER

Volume 121 ★ June, 1948 ★ Number 3

Published Monthly by Maclean-Hunter Publishing Corporation

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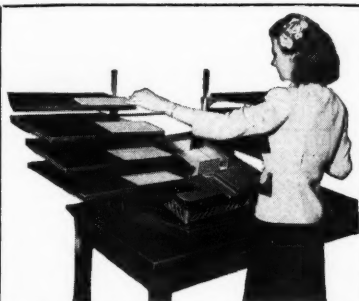
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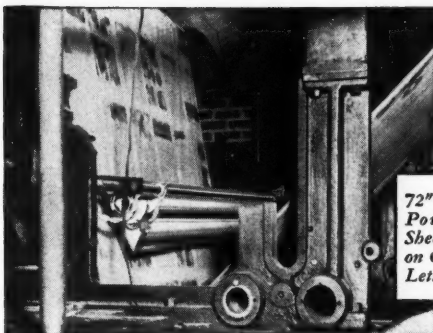
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Classified Buyers' Guide

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FOR SALE (Continued)

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Fine Machine Real Bargain

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Can produce either magazine-size pages or else digest-size or book-size pages (by an added fold), printed and folded complete, in untrimmed sizes, as follows:

Two each 16 to 48-page signatures,
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Is now a single-color press, but can be equipped to print two colors on either one or both sides of sheet.

Rated speed 7,000 R.P.H., thus totalling up to 14,000 signatures in the two packer boxes. Complete detailed specifications upon request.

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(Continued on next page)

FOR SALE (Continued)

Qualitative Performance



IN STOCK JUNE 1st:

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Miller Simplex automatic press
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Latham Monitor Model 104 and Model 1 stitchers
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J. SPERO & COMPANY
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FOR SALE

Miller Two-Color, 4 track
Miller Major, 4 track
Miller Simplex, 20x26
Style C Kelly
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10x15 Kluge unit
No. 43 Babcock Optimus with
Dexter Pile feeder
No. 10 Babcock Optimus with
Cross feeder and Extension
Delivery
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Attractively priced—all equipment must
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Northern Machine Works

Marshall & Jefferson Streets
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(Continued on next page)

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Classified Buyers' Guide (continued)

FOR SALE (Continued)

FOR SALE

36x48" Harris Two-Color Offset Press

Available July, 1948

Model FT, Serial 111, Feed roll feeder; Pile delivery; D.C. controls; Cylinders ground .006" undersize.

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May be seen in operation on our floor.

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(Continued on next page)



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Classified Buyers' Guide (continued)

FOR SALE (Continued)

• **MIEHLE VERTICAL**, No. 2 Kelly, Kelly B Special, Seybold 38" cutter, Diamond 36 inch power cutter. ABC Printing Machinery, 655 S. Wells, Chicago 7, Illinois.

• **HACKER PROOF PRESS**, Size of bed 18x25. Good condition. \$900.00 f.o.b. Tacoma, PIONEER, Inc., 12th & A Streets, Tacoma 1, Washington.

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For Use on All Job Presses**

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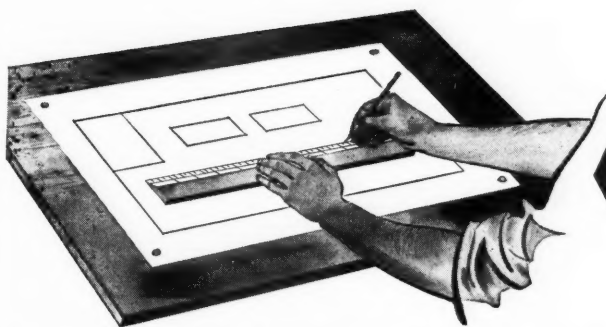
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(Continued on next page)



**The WELL-ARRANGED Composing Room
Starts with a paper and pencil plan**

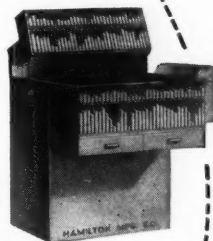
• Perhaps you now have a clear *mental* picture of the ideal layout for your composing room. You'll come closer to achieving that ideal if you start working toward it now with a paper and pencil plan.

On paper, re-arrange, replace or add equipment until you have the one arrangement that comes closest to fitting your present and future needs.

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Hamilton Newspaper Cabinets provide accessible storage space for large quantities of materials. Many commercial plants also find flat make-up desirable and provision for large quantities of materials a distinct advantage. Write for Catalog No. 23B.



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MANUFACTURING COMPANY
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DUAL L PERFORATING
ASSEMBLY WITH INSERTER
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1-McAdams Feeder 4-Rosback Perforator
2-Rosback Perforator 5-McAdams Inserter
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**PERFORATE BOTH WAYS OF SHEET
IN ONE FEEDING plus INSERTING**

Two perforators are placed at right angles and fed by McAdams pneumatic sheet feeder and McAdams Turn Table.

Perforates at high speed, in both directions of the sheet at one feeding. Sheets reach the McAdams pneumatic inserter which inserts non-perforated sheets between the perforated sheets in any number, governed by a preset device.

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ESTABLISHED 1842

"SAVES MANY HAND OPERATIONS"

Classified Buyers' Guide (continued)

HELP WANTED (Continued)

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• **WESTERN NEW YORK** printer and lithographer wants Typographer with practical compositor's experience, thorough knowledge of monotype and linotype composition, to correctly specify type faces, fit copy and make pencil layouts; ability to meet customers well and work harmoniously with others. State age, qualification, experience and salary desired. Unusual opportunity with fast growing business. Write Box C-1214, c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

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• **WANTED**—Estimator experienced in color lithography of booklets, folders and display advertising. Experience with printing desirable but not required. Give us complete details of your age, previous connections, earnings and references. Your reply will be treated confidentially. Five day work week in large Los Angeles plant. Personal interview with executive of Company can be arranged in near future at location convenient to applicant whose experience appears to fit the requirements. Address Box C-1202, c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

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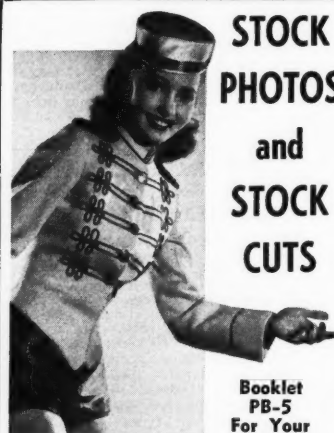
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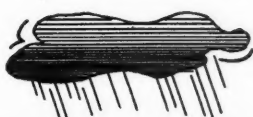
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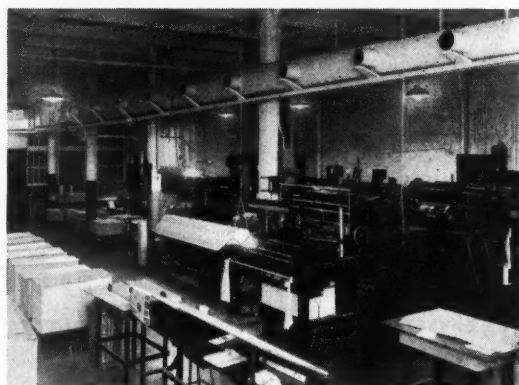
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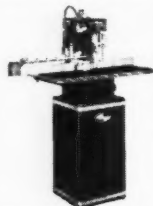
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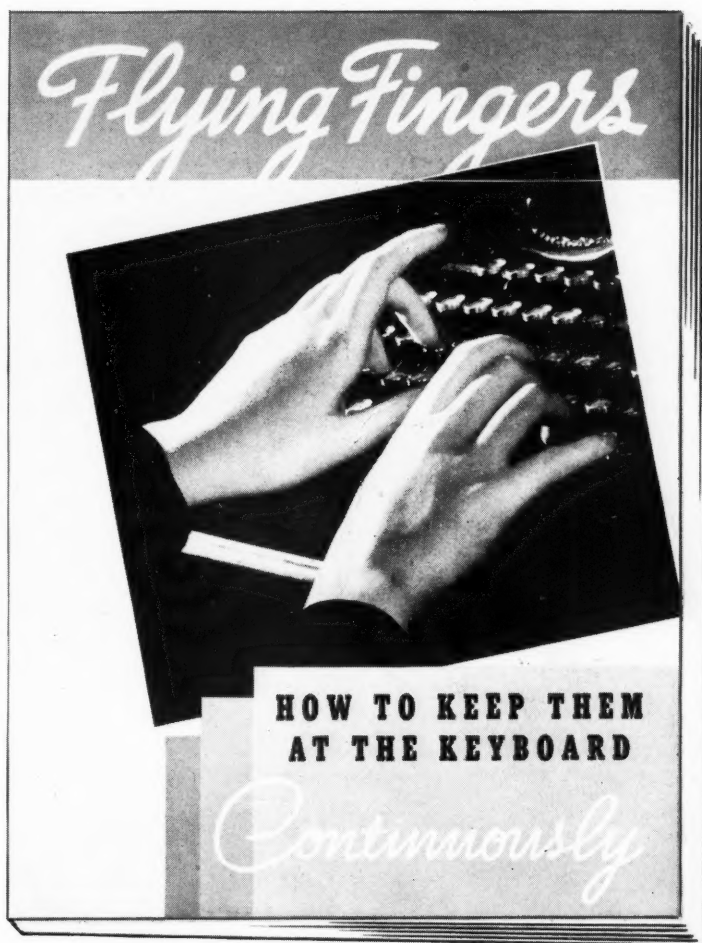
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INDEX TO DISPLAY ADVERTISERS IN THIS ISSUE

Accurate Steel Rule Die Mfr's	7	Jiffy Tie Mfg. Co.	14
Acme Type Foundry	104	Johnson, Chas. Eneu, & Co.	92
Aigner, G. J., Co.	105	Jones, James H. Co.	96
Alien Associates	104	Kimberly-Clark Corp.	76, 77
American Academy of Art	103	Kimble Electric Co.	94
American Can Co.	98	L. A. Type & Ru'e Co.	96
American Roller Co.	105	Lake Erie Eng. Corp.	32
American Steel Chase Co.	101	Lawson, E. P., Co.	21
American Type Founders	10, 83	Litho Chemical & Supply Co., Inc.	98
Ames Safety Envelope Co.	101	Ludlow Typograph Co.	1
Bahnsen Co.	105	Macbeth Arc Lamp Co.	95
Baltimore Type	98	McAdams & Sons, John, Inc.	103
Baum, Russell Ernest	23	Maxwell Paper Co.	18
Beck, Chas., Machine Co.	98	Mead Corporation	32, 33
Beckett Paper Co.	78	Megill, Edw. L., Co.	103
Brandtjen & Kluge, Inc.	34	Mergenthaler Linotype Co.	39
Brock & Rankin	99	Miehle Printing Press & Mfg. Co.	13
Central Compound ng Co.	101	Miller Printing Machinery Co.	3
Challenge Machinery Co.	92, 106	Morgans & Wilcox Mfg. Co.	90
Champlain Company	4	Neenah Paper Co.	14
Chandler & Price Co.	37	Nekoosa-Edwards Paper Co.	81
Cheshire Mailing Machines, Inc.	97	Northern Machine Works	101
Chillicothe Paper Co.	9	Northwest Paper Co.	35, 36
Consolidated Water Power & Paper Co.	11	Old Colony Envelope Co.	8
Cottrell, C. B., & Sons Co.	89	Oxford Paper Co.	12
Craftsman Line-Up Table Corp.	93	Paper Mfr's Co.	93
Craftsmen Machy. Co.	101	Parsons Paper Co.	82
Cromwell Paper Co. Third Cover		Payne & Craig Corp.	101
Dennison Mfg. Co.	30	Printing Machinery Co.	94
Detroit Sulphite Pulp & Paper Co.	84	Rathbun & Bird Co., Inc.	94
Dexter Folder Co.	28, 90	Reliance Electric & Eng. Co.	24
Doyle, J. E., Co.	99	Richards, J. A., Co.	14
Eastern Corp.	20	Roberts Numbering Machine Co.	90
Eastman Kodak Co.	79	Rosback, F. P., Co.	80
Electric Boat Co.	22	Rouse, H. B., & Co.	105
Engdahl Bindery	100	Scott, Walter, & Co.	105
Falco Corp.	91	Seneca Wire & Mfg. Co.	99
Felters Co.	15	Shinn, Cobb	104
Flex-O-Coil Sales Co.	96	Shulman, Ben.	100
Fox River Paper Corp.	102	Sinclair & Valentine Co.	94
Gaetjens, Berger & Wirth, Inc.	105	Southworth Machine Co.	87, 90
General Printing Ink Division	85	Spero, J., & Co.	100
Graphic Arts Corp.	102	Spiral Binding Co., Inc.	16
H & H Products	97	Strathmore Paper Co.	
Hamilton Mfg. Co.	103	Second Cover	
Hammermill Paper Co.	25	Strong Electric Corp.	29
Hammond Machinery Bldrs., Inc.	74	Syntron Co.	97
Haney, O. C., Co.	96	Ti-Pi Co.	104
Harris-Litho-Chemicals	5	Tomkins Printing Equipment Co.	102
Harris-Seybold Co.	27	Type & Press of Illinois	100
Hess & Barker	95	Universal Jogger Co., Inc.	99
Hill, Frank M., Machine Co.	6	U. S. Envelope Co.	88
Hollingsworth & Whitney Co.	31	U. S. Radium Corp.	19
Holyoke Card & Paper Co.	102	Vandercook & Sons, Inc.	104
Horton Mfg. Co.	97	Weston, Byron, Co.	2
Howard Paper Co.	17, 38	Western Newspaper Union	26
International Paper Co.	86		
Intertype Corp.	Back Cover		



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